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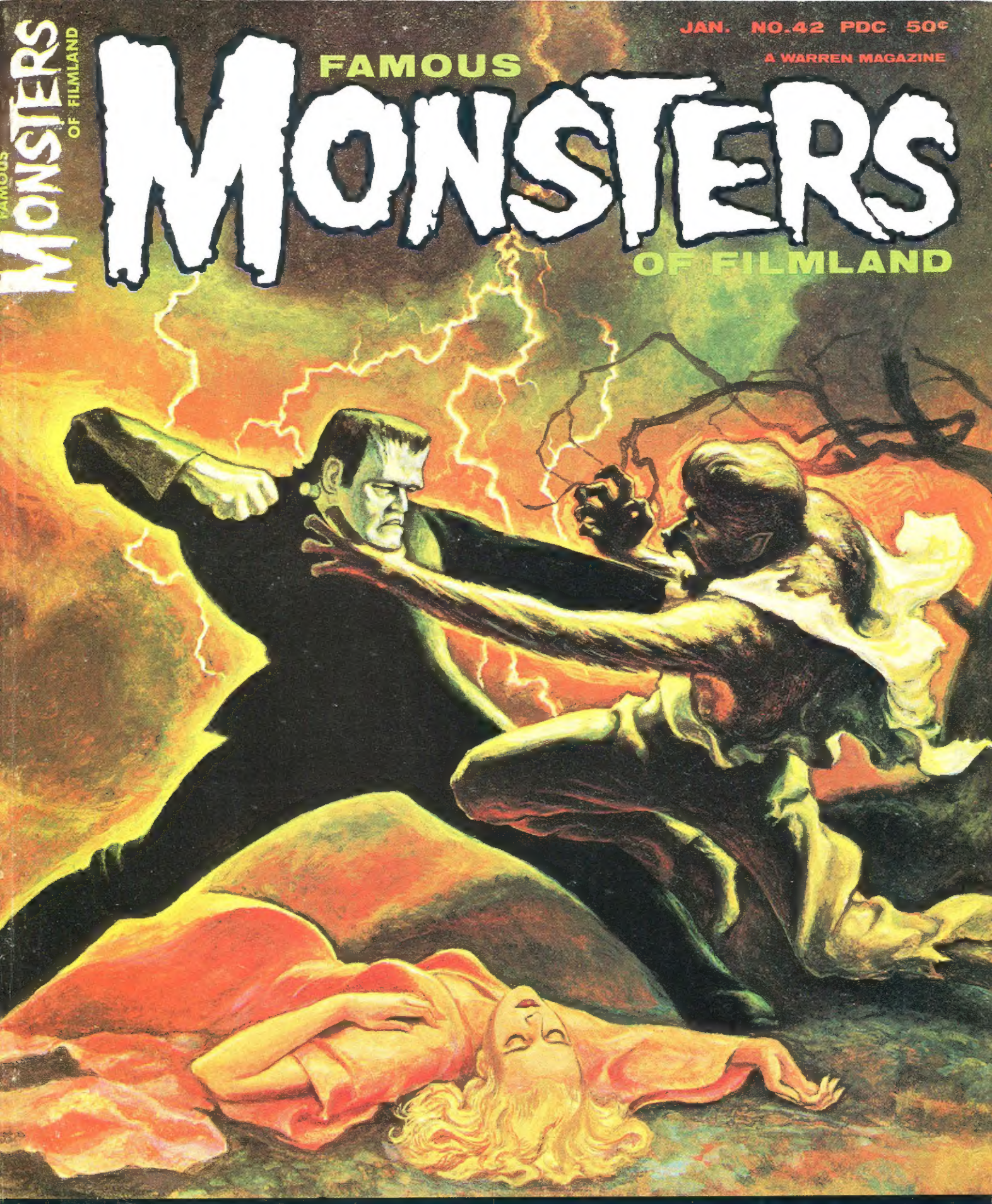
A WARREN MAGAZINE

FAMOUS MONSTERS OF FILMLAND



THE WORLD EXPLODES WHEN FRANKENSTEIN MEETS THE WOLFMAN ...SPECIAL IN THIS ISSUE

This lovely fright-sight is featured in the forthcoming film, THE LONG HAIRS OF DEATH, and is a sample of the fiendish fotos you'll find in this issue of *FAMOUS MONSTERS*. The above picture plus the title of the movie remind us of the mother of a teenage girl who recently told her daughter, "For Heaven's sake, get your hair cut—it's so long you're beginning to look like a boy!"

FAMOUS MONSTERS OF FILMLAND®

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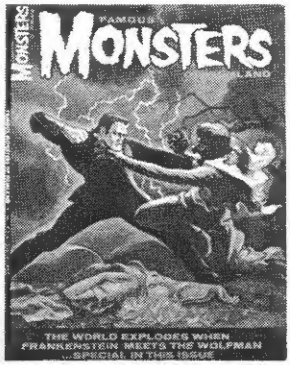
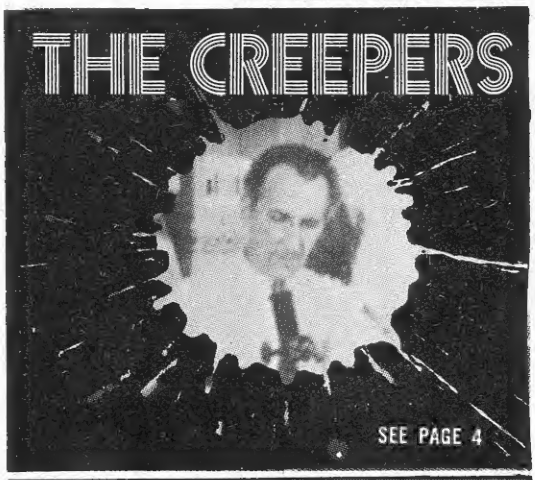
OUR COVER: The Horror Hi-lite of FRANKENSTEIN MEETS THE WOLF MAN. Panting (oops, painting!) By RON COBB.





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You originally heard of this thriller in our pages as THE NIGHT OF
release title is ISLAND OF TERROR. In the USA it's THE CREEPERS.
Annual Festival of fantastic

THE SILICATES or THE NIGHT THE SILICATES CAME. In England its Filmonster fans from all over the world first saw it previewed at the 4th films in Trieste last July.

The slithering are coming!

SILICATES

Turn page and meet---

UNIVERSAL PICTURES

PRESENT

Peter Cushing

IN

THE CREEPERS

Co-starring

Edward Judd

Carol Gray Eddie Byrne Sam Kydd Niall MacGinnis

Produced by **Tom Blakeley**

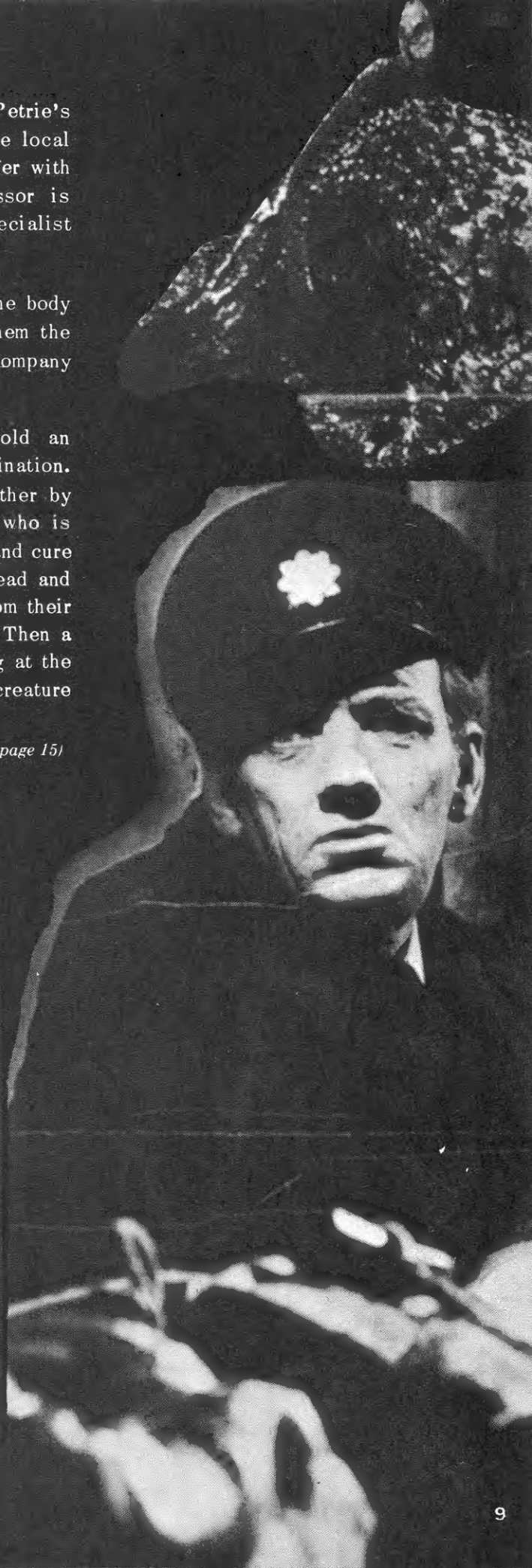
Directed by **Terence Fisher**

The discovery of a completely boneless body on Petrie's Island, off the Irish coast, is enough to send the local physician, Dr. Landers, hotfoot to London to confer with medical professor Dr. Brian Stanley. The professor is highly intrigued and arouses the interest of bone specialist Dr. David West.

All decide that it is imperative to examine the body at once and David's fiancè Toni Merrill offers them the use of her father's helicopter but only if she can accompany them. They have to agree.

Arriving on the Island they immediately hold an autopsy which confirms Dr. Landers previous examination. All are astounded and decide to investigate further by using the laboratory of scientist, Dr. Phillips, who is conducting a series of experiments into the causes and cure of cancer. But Phillips and his assistants are dead and likewise completely devoid of bone. It appears, from their notes, that some object has caused their deaths. Then a horse is reported dead in a field and while looking at the body Toni screams for help as some mysterious creature slithers over the car in which she is waiting.

(continued on page 15)



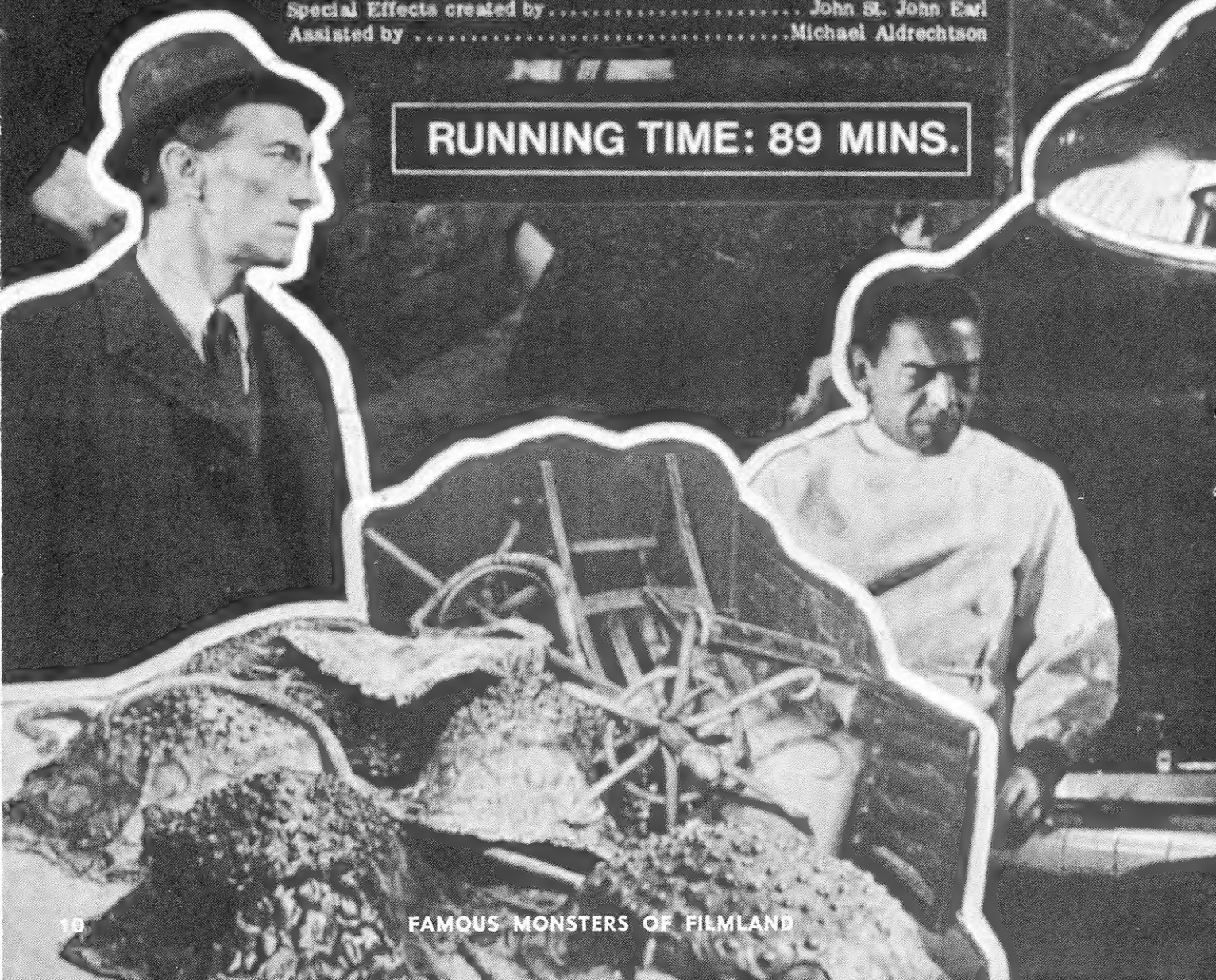
CAST

Dr. Stanley ..... Peter Cushing
Dr. David West ..... Edward Judd
Toni Merrill ..... Carole Gray
Dr. Landers ..... Eddie Byrne
Constable Harris ..... Sam Kydd
Mr. Campbell ..... Niall MacGinnis
Argyle ..... James Caffrey
Bellows ..... Liam Caffrey
Dunley ..... Roger Heathcote
Halsey ..... Keith Bell
Morton ..... Shay Gorman
Dr. Phillips ..... Peter Forbes Robertson
Carson ..... Richard Bidlake
Mrs. Bellows ..... Joyce Hemson
Helicopter Pilot ..... Edward Ogden

Original Story and Screenplay by
Edward Andrew Mann and Alan Ramsen.
Music Composed and Directed by Malcolm Lockyer
Electronic Effects by Barry Gray.

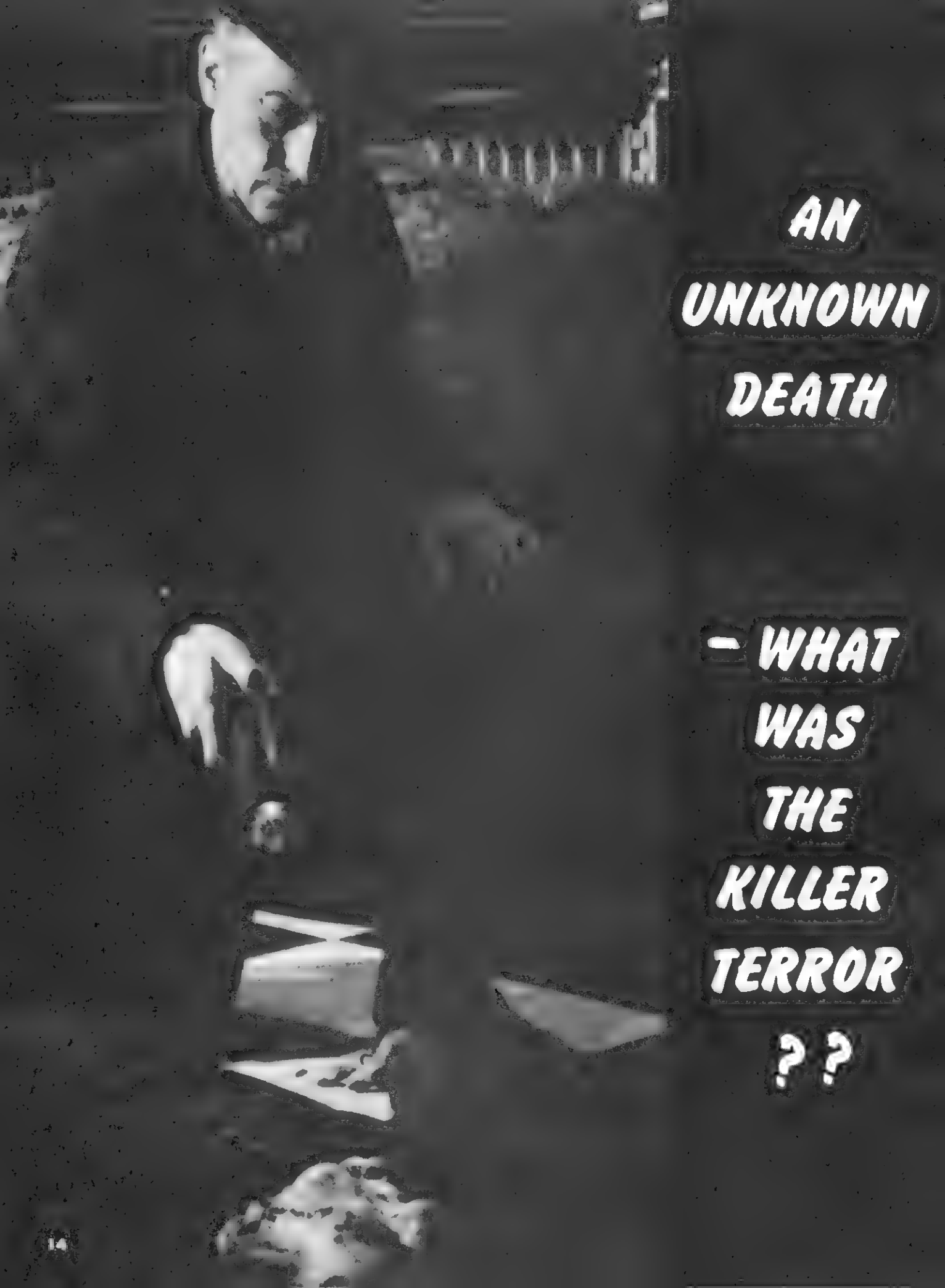
Make Up Artists ..... Bill Partleton
Special Effects created by ..... John St. John Earl
Assisted by ..... Michael Aldrechtson

RUNNING TIME: 89 MINS.



ASTOUNDING!

FROM AN EXPERIMENT ON LIFE —
CAME A DEVASTATING DEATH


AN
UNKNOWN
DEATH
— WHAT
WAS
THE
KILLER
TERROR
??

Visiting the laboratory again after missing the village policeman, Harris, they find that he too, has been sucked dry of bone. His death and the appearance of the creatures convince the doctors that something horrible has been created by Phillips. As they attempt to leave a fantastic slithering creature, emitting a weird sucking sound appears, quickly followed by another – creatures more deadly and horrible than they have ever seen before. Lander's seizes an axe and attacks one of the objects but it's tentacle whips out and grabs him . . . his petrifying screams echo as death comes slowly . . . the bone system being completely drained from his body. Brian, David, and Toni watch horrified and helpless. Then, to their further horror, the crentures bodies divide. Grasping this opportunity they all run for their lives.

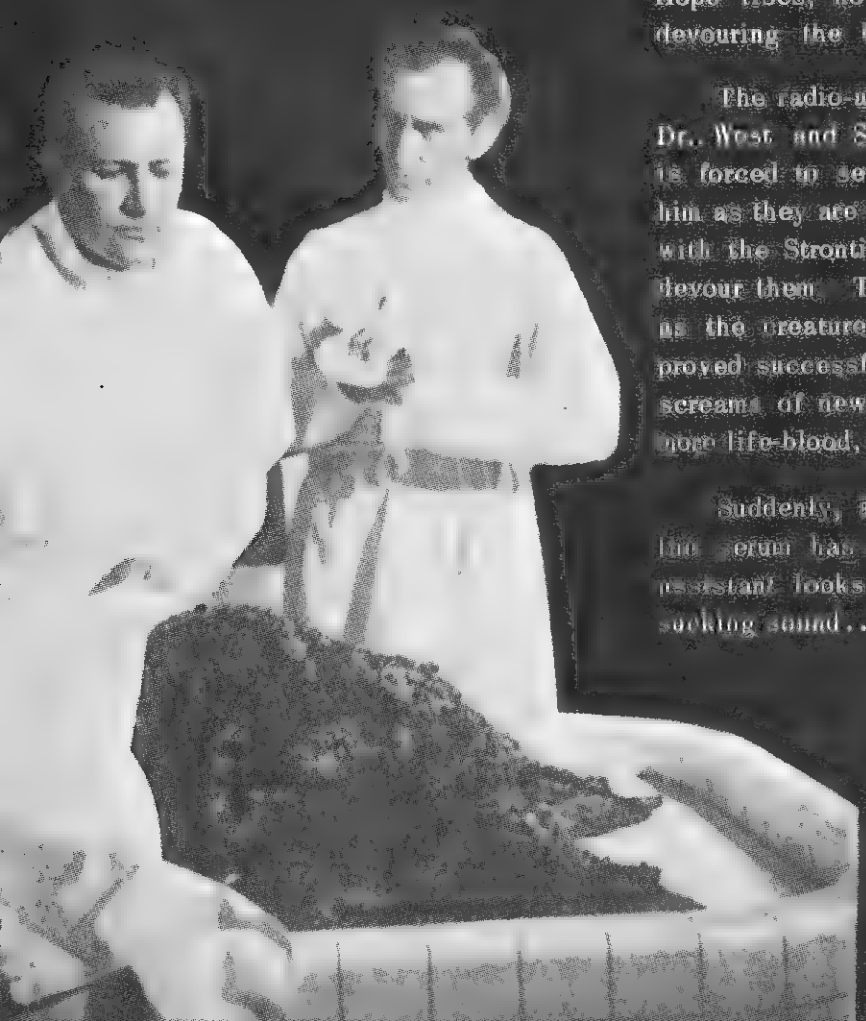
The Islanders are called to the town hall and made aware of the deadly menace that confronts them. Panic and fear are rife but Toni and the doctors convince them that some means will emerge to stop the creatures, called Silicates, formed from experiments into the very process of life.

An Attack by dynamite, fire and guns has no effect on the Silicates which have doubled in the past few hours. Hope rises, however, when one is reported dead after devouring the bones of a dog suffering from radiation.

The radio-active chemical Strontium 90 is obtained by Dr. West and Stanley from Phillips laboratory – but West is forced to sever Stanley's wrist when a Silicate grabs him as they are leaving. The Islander's cattle are injected with the Strontium and the Silicates arriving at the town devour them. The people cower fearfully in the town hall as the creatures move towards them. Has the injection proved successful? The roof and windows shatter and the screams of new victims are heard . . . the Silicates have more life-blood, bones . . . . will it ever end.

Suddenly, amidst the screams, a desperate silence . . . the serum has worked! But in Japan a laboratory assistant looks for his scientist master he hears a weird sucking sound . . . . . .

END



WHAT MONSTER HAD SCIENCE CREATED ?

Behind the scenes in "reel" life, the Frankenstein monster studies his role frame by frame. (Lee during the filming of THE CURSE OF FRANKENSTEIN, 1957.)

THE MONSTER SPEAKS!

Christopher Lee answers fans' questions!

1-Q. In THE MUMMY there are two scenes in which John Banning tries to kill the Mummy. In one he pushes a spear thru the Mummy's body; in another, he fires a gun at Kharis as he is leaving their home and the bullets blow big holes in the back of the Mummy. Finally, in the last scene, the vigilante committee of townspeople & police seem to literally shoot the Mummy to shreds. How were all these done? (Jerry Morris)

A. *The spear sequence in THE MUMMY was done with split-cutting photographically. In one shot Banning thrust the spear in from the front and kept it there (as this was a telescopic weapon). The Mummy then moved so that his back was seen by the camera, showing the head of the spear sticking out of his back. This was already there but unseen at the beginning of the shot. The total effect was, of course, the spear going right thru. The bullet*

Of Lon Chaney Sr. (here seen in Universal's HUNCHBACK OF NOTRE DAME, 1924) Lee has said: "He had a great personal magic."

holes were caused by inserting plates under the bandages on which were laid small charges of gun-powder. These were detonated electrically at specific moments to synchronize with the shots, and as each charge exploded it blew away pieces of the wrappings and made the holes.

Decidedly uncomfortable! The final shooting sequence was done by giving the Mummy two special make-ups in which his face was first intact and then almost entirely blown away—in between there was inserted a shot of a head & shoulders dummy which was exploded by remote control. Again, a question of quick cutting. I feel by answering these questions I am giving away too many trade secrets. Some of the mystery should remain unexplained.

2-Q. Have you ever been involved in an unexpected incident while performing before an audience or on camera?

A. *I have been involved in many unexpected incidents both on stage and in the studios. They are too numerous to mention and most of*

The macabre grin of Gwynplaine revealed. Conrad Veidt—a Lee favorite—in a role even greater than his famous part in THE CABINET OF DR. CALIGARI. (Universal 1928.)

You'll find out in this article whether DracuLee likes live audiences best or—"dead" ones!

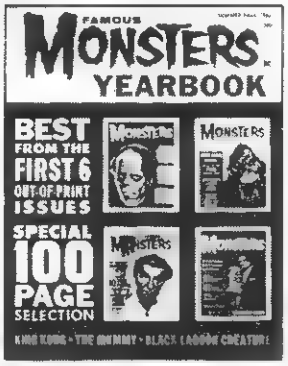
them resulted in physical damage! One that comes to mind many years ago was when an electric wheel chair got out of control and shot towards the Orchestra Stalls and I had, as a supposedly paralyzed invalid, to jump out of it two acts before I was supposed to . . .

3-Q. What sort of books do you like to read?

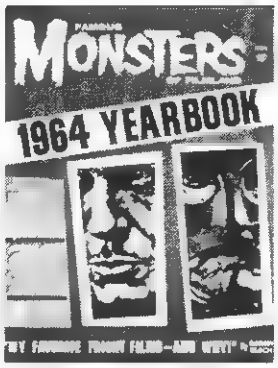
A. *I read historical biographies, some science fiction and tales of the uncanny (notably by Lovecraft, Bradbury & Dickson Carr), a certain amount of historical fiction and occasionally a technical book about the cinema. And many others too numerous to catalog. My wife and I have hundreds & hundreds of books and they cover a very wide field.*

4-Q. What do you wish your fans wouldn't do?

A. *I hope my fans never cease to take an interest in what I do and do not stop writing to me about the things that interest them and appeal to them. I hope that we at no time lose this very precious communication that we have. It is only this way that I can continue to entertain them and bring something into their lives.* **END**



1963
YEARBOOK



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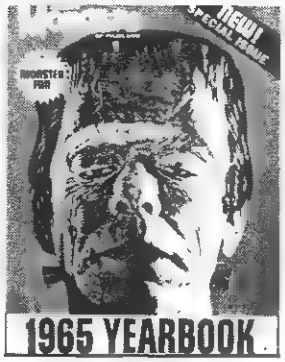
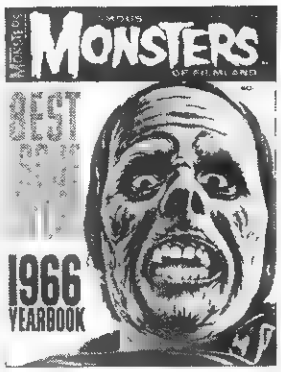
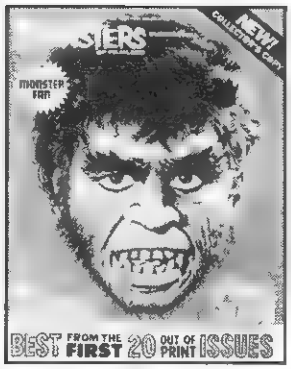
YEARBOOK



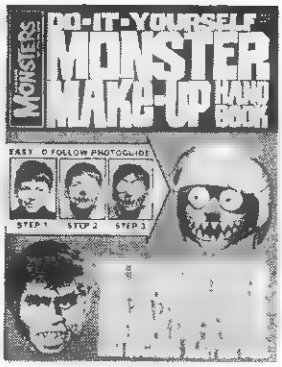
1965
YEARBOOK



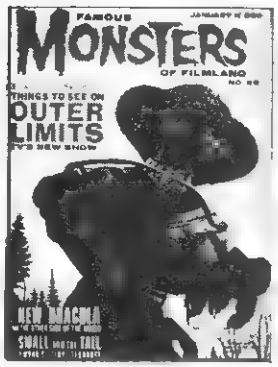
1966
YEARBOOK



1967
YEARBOOK



DO-IT-YOURSELF
MONSTER MAKE-UP HANDBOOK



#26
OUTER LIMITS

#28 CHANEY
UNMASKED

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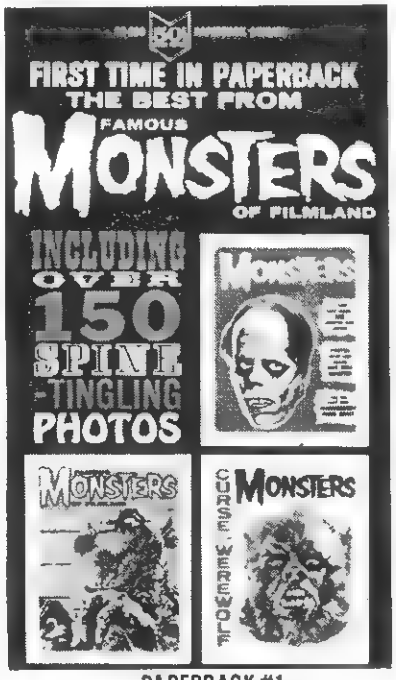

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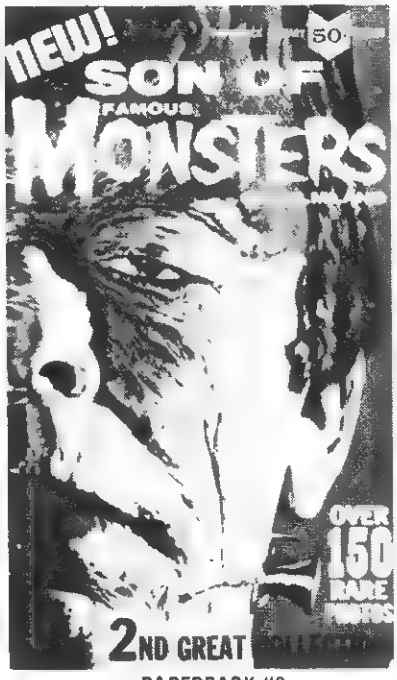

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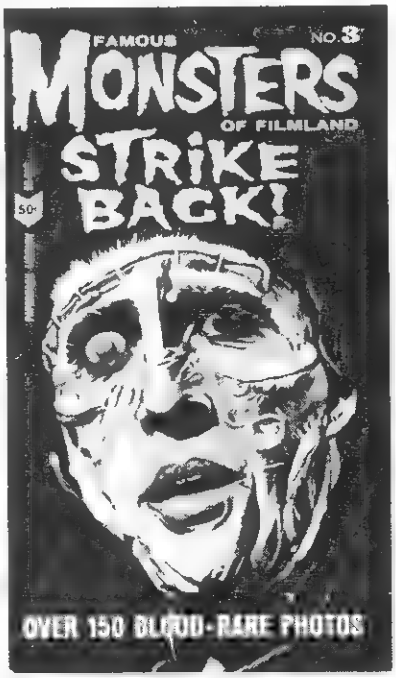

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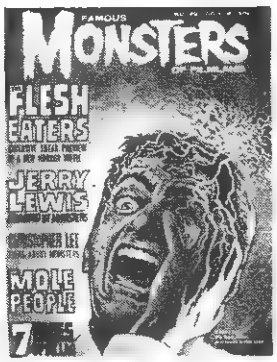

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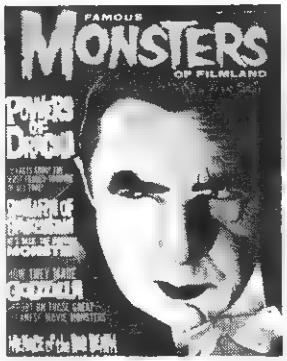
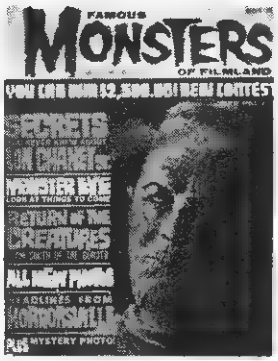
CHRISTOPHER LEE



#30 POWERS
OF DRACULA



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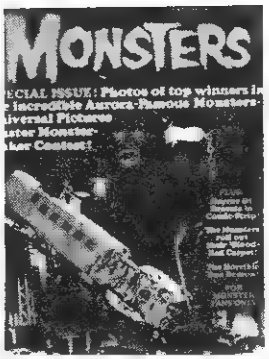

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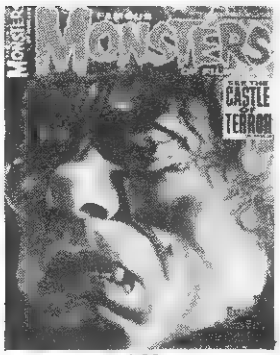
WINNERS



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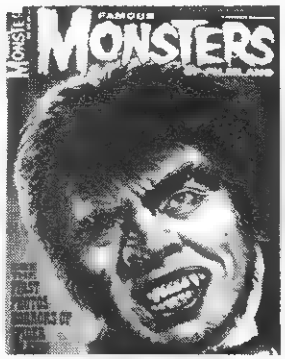
THE HUNCHBACK



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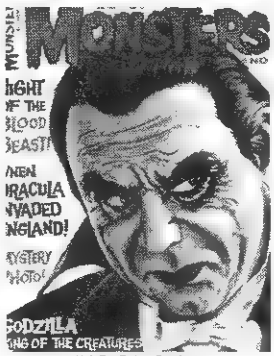
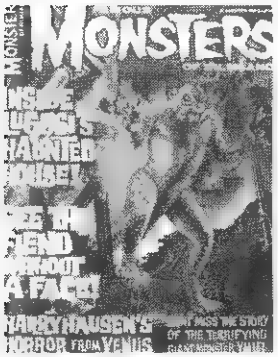
JEKYLL & HYDE

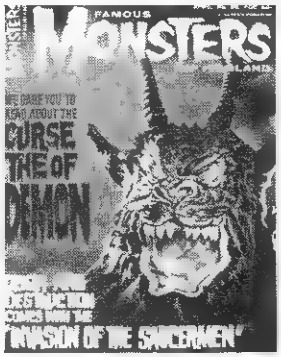


#35 DRACULA
INVADES ENGLAND

#36 THIRD
MAKE-UP CONTEST



#37 20,000,000
MILES TO EARTH



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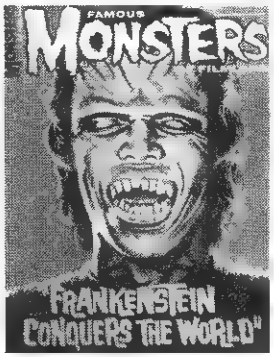
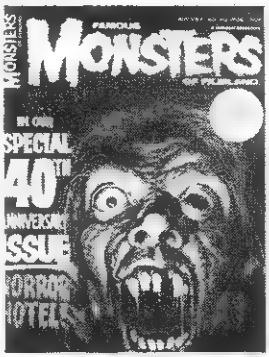
OF THE DEMON



#39 FRANKENSTEIN
CONQUERS THE WORLD



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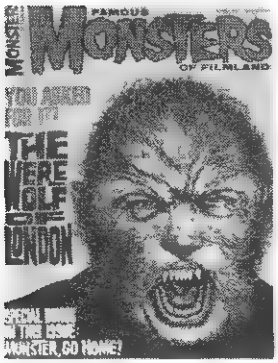

#41
WEREWOLF
OF LONDON

- ☐ 1963 ANNUAL YEARBOOK ($1)
- ☐ 1964 ANNUAL YEARBOOK ($1)
- ☐ 1965 ANNUAL YEARBOOK ($1)
- ☐ 1966 ANNUAL YEARBOOK ($1)
- ☐ 1967 ANNUAL YEARBOOK ($1)
- ☐ PAPERBACK BOOK #1 (60c)
- ☐ PAPERBACK BOOK #2 (60c)
- ☐ PAPERBACK BOOK #3 (60c)
- ☐ MONSTER MAKE-UP BOOK ($1)

- ☐ #26 ($1)
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- ☐ #30 ($1)
- ☐ #31 (60c)
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FRANKENSTEIN

MEET

and watch
Monster

S THE

the fur fly as battles Werewolf!

MOLEMAN

Larry Talbot discovers the Frankenstein monster encased in ice.

"Walk softly but carry a big stick," is Lon's advice to Bela.

"I took you off the ice," argules Talbot, "so you ought to act nice!"

It's Bela's turn up at bat and Lon is about to pitch him a curve.

Errr! Fortunately Talbot has [illegible] too.

A FINE CAST

ILONA MASSEY

LIONEL ATWILL

DWIGHT FRYE

MARIA OUSPENSKAYA

Pat Knowles (left) applies electric cable to Monster's life-giving electrodes. END

BEAST BATTLE O

Weighing in at 200 lbs. in his stalking feet— The Wolf Man!

F THE CENTURY

Staying in at 200 and with nerves of steel—Frank M. Stoint

the magic of make up

from man to wolf in 60 seconds!

Larry Talbot attempts to control the Monster.

Seldom seen mad lab shot: Lon, Knowles, Bela.

Close-up of
THE WOLF MAN.

Close-up of
FRANKENSTEIN

Rare foto of decoration in front of theater when film was new.

The explosive climax of FRANKENSTEIN MEETS THE WOLF MAN, Bom!

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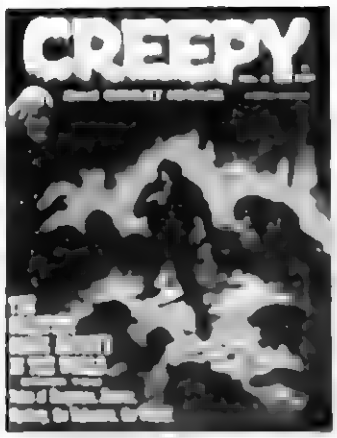

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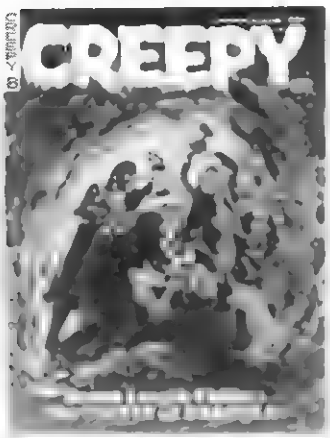

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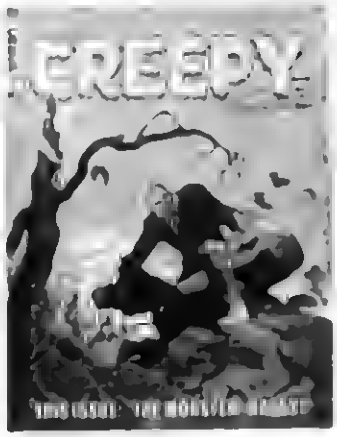

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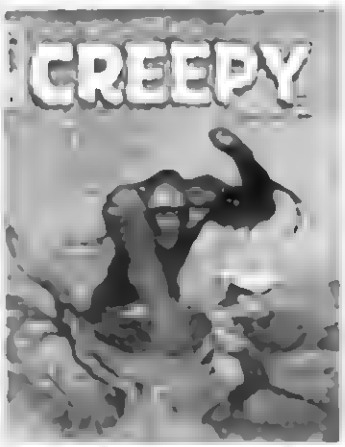

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a special feature story for FAMOUS MONSTERS

by Lou Hunter

FAMOUS MONSTERS OF FILMLAND

KING RETURNS

THE *Ruler* of a lost Empire of Prehistoric Monsters, the *Beast* capable of crushing airplanes with his bare hands, Mighty Monster once killed by "Beauty"; KING KONG, the Eighth Wonder of The World has RETURNED! He lives again! But how did this all come about? Is it another Kong movie? Perhaps in color? Or is this famous Frightster alive, IN PERSON? Read on, and learn the terrible truth!

Yes, KING KONG has returned. And so he is

Don Post and Marcel Delgado look through Marcel's scrap books during KONG project at POST STUDIOS.

"alive," recreated by Hollywood's famous DON POST STUDIOS, foremost monster creators.

At the request of many wax museums, amusement parks and other such amusement areas throughout the United States and Canada, the great gorilla has been brought back to life by the Post People. Don Post, Verne Langdon and John Chambers, executives of the DON POST STUDIOS, spent many months in preparation with their crew of artists to make this great dream a reality.

As is the case with most POST STUDIOS creations, proper permission was received (in this case from RKO GENERAL, INC.) and a licensing agreement made so that the famous property could be protected. Once these arrangements were made, the team of Post, Langdon and Chambers forged ahead with production plans.

First a small scale figure (one inch to one foot) of KONG was made so that the large model could be planned. After the miniature was completed, the Big One was started!

Because he was to be twelve and a half feet tall, it was decided the KONG figure would need an armature of one inch galvanized pipe. This armature was then spot welded, and covered with steel wire mesh over which plaster of paris and fiber was applied. The armature, incidentally, was secured to the wall of the building to help hold the weight of the clay which was later to cover the armature.

"The size of the thing already had us worried," explains Don Post. "If it were to come loose it could easily crush several of us!" John Chambers added. "We were careful not to walk in front of it!"

Don Post shows miniature KONG as compared in size to twelve and a half foot tall armature in background.

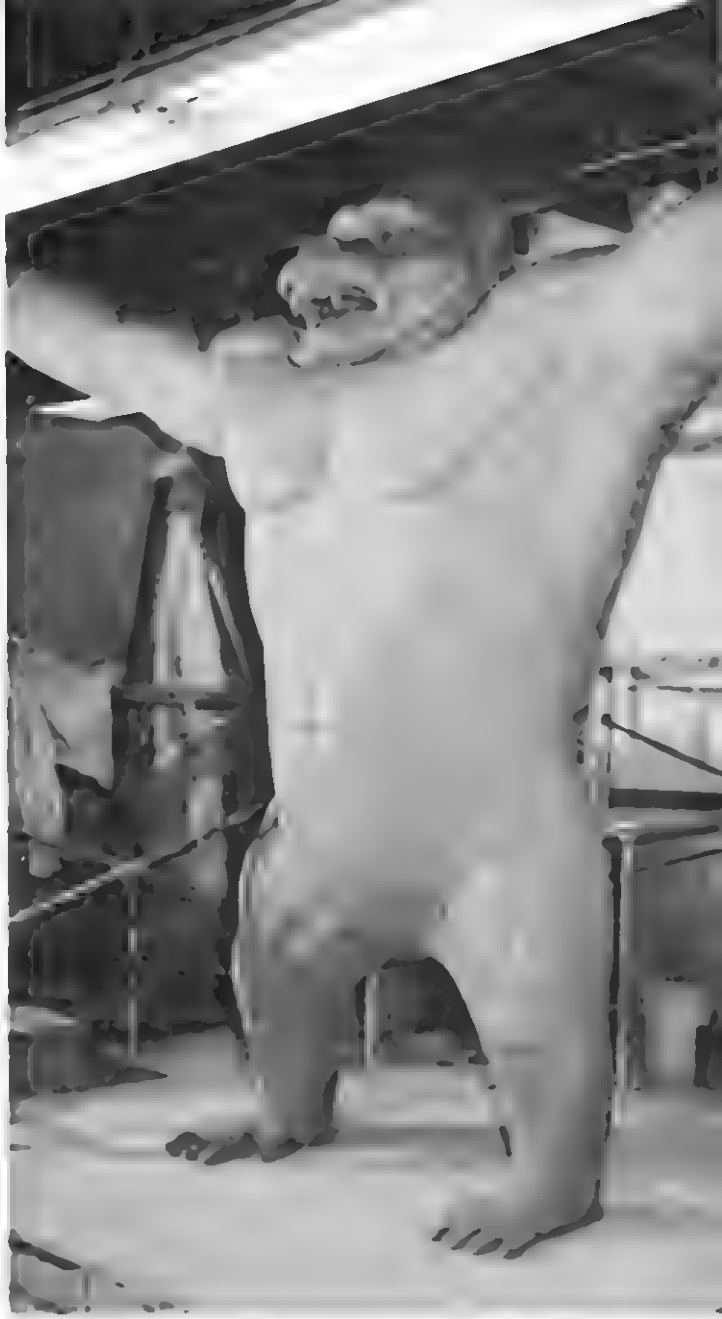
When the armature was ready, *two tons* of water base clay were then applied and the Great Ape began to take shape.

"Original *father* of KONG, Marcel Delgado, stopped by often and gave us a few tips," says Verne Langdon, Vice President of POST STUDIOS. "Marcel thought it was wonderful that we were attempting such a job!"

According to Verne Langdon it was estimated that KONG would only take about a month to model. However, he admits, it took the POST STUDIOS crew nearly three months to complete the model in clay!

Once the model was completed, the mold makers were called in and a two ton fiberglass mold was made of KONG.

"At one point," says Don Post, "when the fiberglass mold was finished and still on the clay model, KING KONG weighed about four tons!"



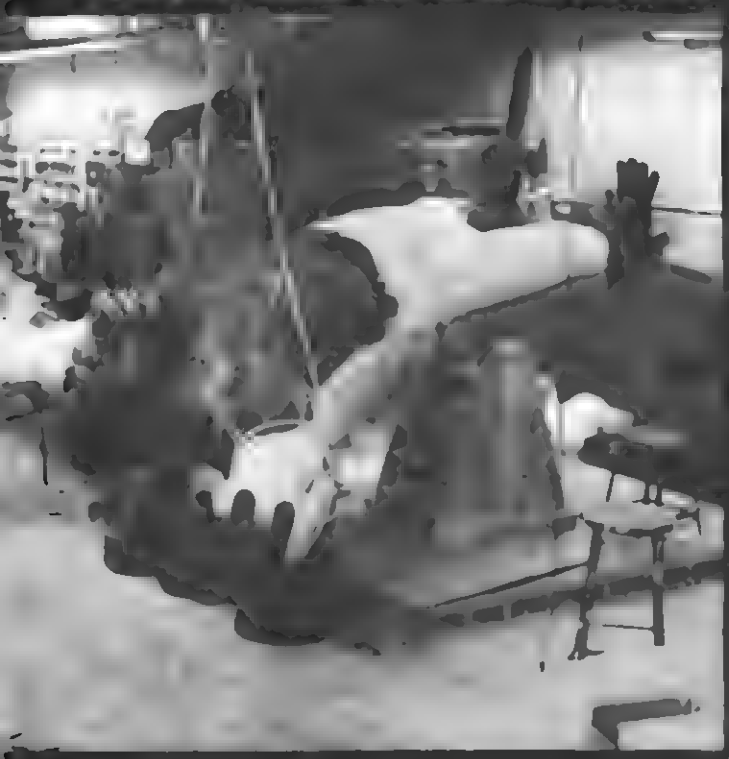
The KING KONG clay model that took three months to make! It weighs about two tons!

Mold Maker Mike Bone sprays FIBERGLASS over clay figure of KING KONG at DON POST STUDIOS.

Fiberglass mold on clay figure of KING KONG is almost finished; only arms have to be covered.

Latex Rubber and Plastic Foam KING KONG fresh from the mold just before trimming and paint job!

KING KONG after painting and before wig work begins; note aluminum armature coming out of feet.



DON POST STUDIOS wig man Enrique Nieves works on KING KONG figure using special hair woven for KONG.

No wonder nobody wanted to walk in front of the monstrosity!

The mold took almost one full day to remove from KONG, and another full day to clean out.

Then latex rubber was painted into the mold, and backed up with cheesecloth and burlap for extra strength. When dry, the rubber was then enforced by plastic foam, and eventually the entire figure was filled with this substance. An aluminum armature inside the legs, body and arms gave the support necessary for KONG to stand up by himself!

When the rubber and foam KING KONG was pulled out of the mold, it took seven studio workers to stand him upright for trimming and painting. A special rubber base paint was used so that it would not peel off.

Then POST STUDIOS wig makers covered the gigantic body with dark brown hair, specially woven for the project on a heavy backing that could be glued to the rubber body. Individual hairs were "laid in" around the edges of this material to make it look as if the hair was actually "growing" out of the gorilla's body! "The wig work alone took almost one week," explained John Chambers. "Our wig men really earned their pay during those days!"

Because of the lightweight rubber and foam plastic, the completed KONG only weighed 500 pounds, but it still required ten POST men to move the figure.

The first order for a KING KONG came from the Hollywood Wax Museum of Canada, located in Niagara Falls, Ontario, Canada.

"That's when the fun started," tells Verne Langdon. "We had to figure out *how* we could get a twelve and a half foot tall gorilla from here to there!" After about two weeks of searching, Langdon found a company that would do the job.

"Mayflower Movers told us they had a thirteen foot high van that would hold KONG, so they got the job."

And on Thursday, May 19, KING KONG headed for Canada in a Mayflower Moving Van!

It was a big day at DON POST STUDIOS. Newsmen from all the major television networks were there to cover the story, and a large crowd of curious people gathered to get a better look at KING KONG, the gorilla that cost $13,000 to build!

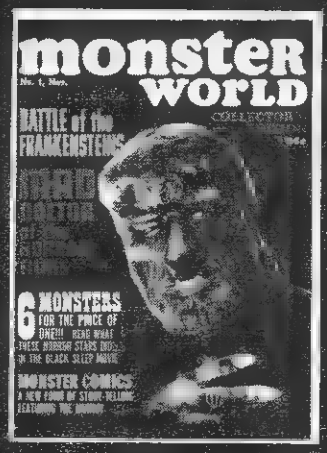
After KONG was loaded into the van (this required about fourteen of the strongest men in North Hollywood), a newsman wearing a gorilla mask and hands stepped up and christened the moving van with a bottle of PINK CHAMPAGNE!

And with that the Ruler of a lost Empire of Prehistoric Monsters was on his way.

Yes, KING KONG is back, thanks to the DON POST STUDIOS, and his creators, Don Post, Verne Langdon and John Chambers, are very proud of their efforts. As a KING KONG fan, so am I!!!!!!!! **END**

Vice President of DON POST STUDIOS, VERNE LANGDON, gives KING KONG the "beauty treatment" prior to shipping KONG to Canada.

KING KONG and friends, John Chambers, Don Post and Verne Langdon, in a Family Portrait (KONG is the one in back!).



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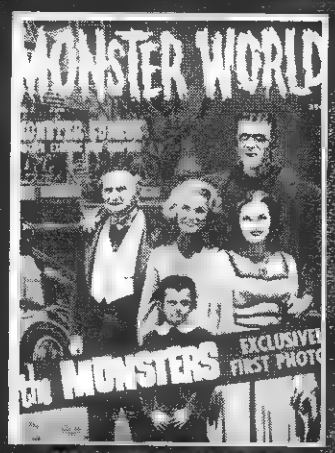

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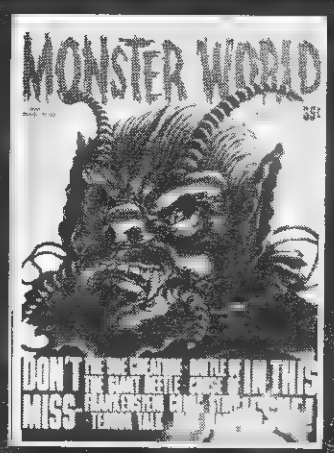

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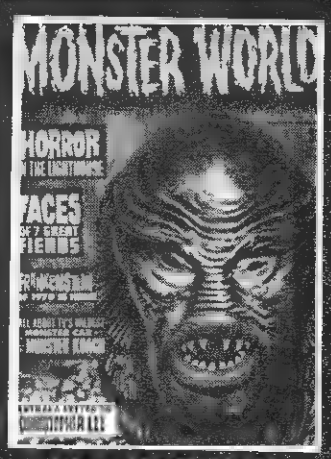

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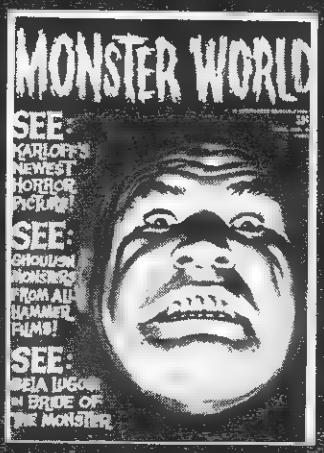

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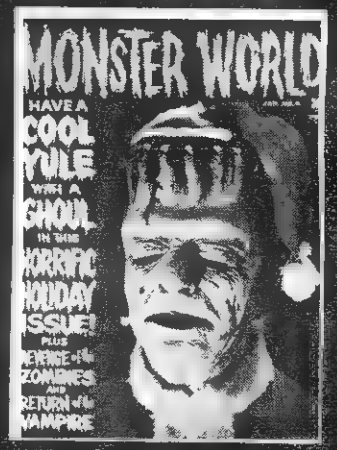

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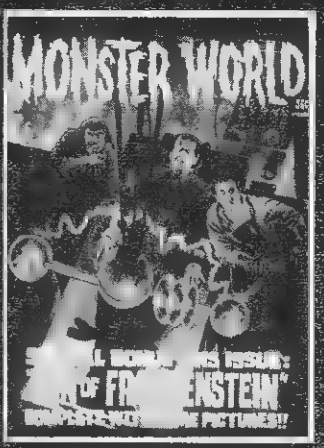

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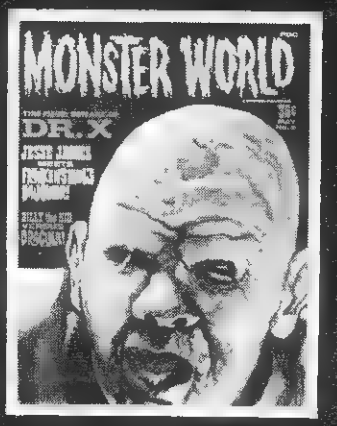

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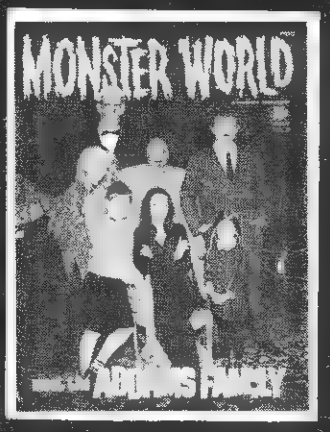

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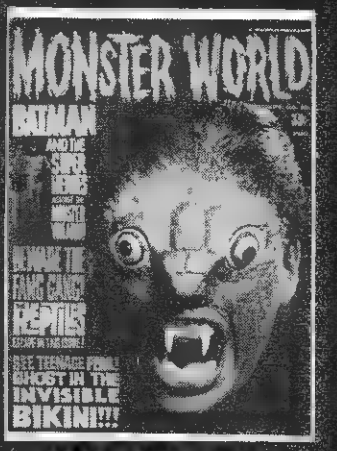

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MYSTERY PHOTO DEPARTMENT

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Good old Ghoulden Skull Days.

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Or THE FIEND WITHOUT A FACE?

The Horrible Melting Man?

THE H-MAN?

THE 4D MAN?

Inside Rod Skeleton?

For once we can't give you any clue except to say that this Handsome Horror who's all skin & bones (we lied about the skin) appeared in an AIP pic.

For a change we're depending on YOU to tell US what this Mystery Pic is.

Like the flies that flew too near to the glue said, "We're stuck!"

Mystery Guest in issue #41?

Quite a few of you sharpies (sons of harpies?) realized we pulled a fasty and ran a foto of a monster from the same mystery film as in #40!

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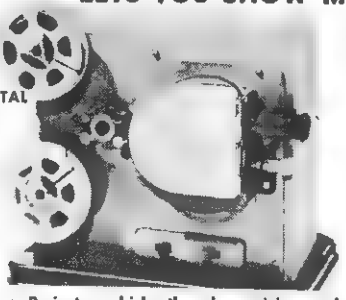

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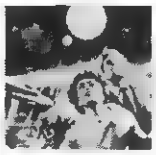

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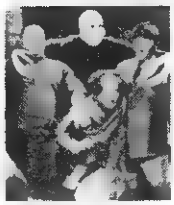

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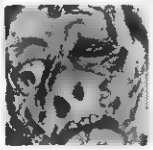
FRANKENSTEIN MEETS THE WOLFMAN

WHO COMES OUT ON TOP . . . Frankenstein or Wolfman? We won't give it away, but here is a 2-Monster Movie that doubles your fun as you watch the world's eeriest adversaries fight it out for the world's Monster Championship. Full of thrills and chills for Monster Movie collectors. 8mm, 160 feet, $5.75.



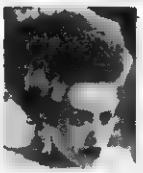
I WAS A TEENAGE FRANKENSTEIN

A MAD DOCTOR sets out to create the most fearsome monster ever born. He winds up with a TEENAGE FRANKENSTEIN combining a boy's body, a monster's mind, a creature's soul. Does the doctor live to regret his fiendish accomplishment? This gruesome movie, a real thriller, gives you the [illegible]: 8mm, 200 feet, $5.95.

REVENGE OF FRANKENSTEIN

SUPERNATURAL TECHNICOLOR!

FRANKENSTEIN GETS EVEN and his "revenge" makes this the scariest monster movie ever made. The Stalker Walker gives an unforgettable performance. The dark, dank mood of this film is not for the lighthearted. Full of fight and might, it is just right for your Monster Film collection. (Available in both black & white or in supernatural Technicolor.) This 8mm film is a full 200 feet. Black & White, $5.95; Technicolor, $12.95.



THE BRIDE OF FRANKENSTEIN

FEARFUL FRANKENSTEIN monster Boris Karloff wants to marry Elsa Lanchester. Nothing stops this gruesome two-some . . . not even the fact she is 7 feet tall, is wrapped in gharish gauze . . . and has ragged stitches around her neck. A classic film every collector should own! 8mm, 160 feet, $5.75.

SON OF FRANKENSTEIN

In a nightmare of stark terror and violence the revived Monster threatens death and destruction to a panic-stricken community. Only $5.95.

KARLOFF IN THE MUMMY

WOULDN'T YOU KNOW that only Boris Karloff could be so horror-able as the original MUMMY! Back in 1932 he let the Hollywood studio "torture" him for hours, wrapping rotting gauze, spraying chemicals, baking it all with clay. No wonder Karloff was so wonderful as THE MUMMY . . . he felt so horrible he took it out on the film's victims. You'll feel just grand, though, as you watch his eerie performance. 8mm, 160 feet. $5.75.

THE MUMMY'S TOMB

DON'T EVER sneak into a Mummy's Tomb. If you do, you may be in for the same revenge as in this movie. A centuries-old mummy starts out to avenge the opening of his crypt in Egypt. How he does his dirty work, and the chills involved, make THE MUMMY'S TOMB a far-from-dreary, excitingly eerie film. 8mm, 200 feet, $5.95.

THE VAMPIRE BAT

Most famous and ORIGINAL VAMPIRE film, starring Lionel Atwill, Melvyn Douglas, Fay Wray and Dwight Frye. Full of Vampires, weird characters, mad scientists, etc. A super-shocker. Full 200 feet, 8mm; $4.95.

THE UNDEAD

CAN THE GRAVE OPEN UP and give forth its ghostly, ghastly secrets. It sure can, and in THE UNDEAD horror screams from the grave. In the dead of night an evil curse starts a chain of events. You'll sit on the edge of your chair as you walk with THE UNDEAD. 8mm, 200 feet, $5 95.

THE BEAST WITH 5 FINGERS

WHAT HAPPENS when stark, staring madness takes over in a famous concert pianist's home? Who is the Beast with 5 Fingers? Peter Lorre stalks through this horror movie at his dramatic best. As scene after terror scene unfolds, you sit on the edge of your chair in absolute suspense. This famous film is now available for the collector. Order today. 8mm, 200 feet, $5.95.

TERROR OF DRACULA

Original 1922 version. Full 400 feet version, full of terror, torment and sensational shock. A must for the horror film collector. Half-hour running time. 8mm, $9.95.

BELA LUGOSI AS DRACULA

DAUNTLESS DRACULA is at it again, slinking through the London fog for his victims. Bela Lugosi gives one of the greatest performances of his career, in this classic film. Fiends, vampires, screams . . . in this famous film. Add this to your collection . . . It is tops. 8mm, 160 feet, $5.75.

Edgar Allan Poe's TELL TALE HEART

THIS FAMOUS SOUND MOVIE is available, at last, for private collectors. Edgar Allen Poe's creepy, eerie tale of "THE TELLTALE HEART" is a never-to-be-forgotten classic. Here, in 8mm Ultrasonic Sound, you get the original Columbia Pictures film. The incomparable James Mason gives a master narration. You will cherish this film. Order today. 8mm Sound, 200 feet, $11.95 plus 25c for postage

BELA LUGOSI CHILLS YOU THE HUMAN MONSTER

Original Edgar Wallace version, terrifying and chilling. Promises to haunt you again and again; a real shocker for friends you ask to see it. Full 400 feet, 8mm, $10.95.

LON CHANEY AS THE PHANTOM of the OPERA

MARY PHILBIN's famous "dungeon unmasking scene." Eerie and unearthly. Famous original movie scene, available for first time in 8mm. Add it to your collection. 100 feet 16MM scene, $5.95.(50 feet, $4.95) Plus 25c postage

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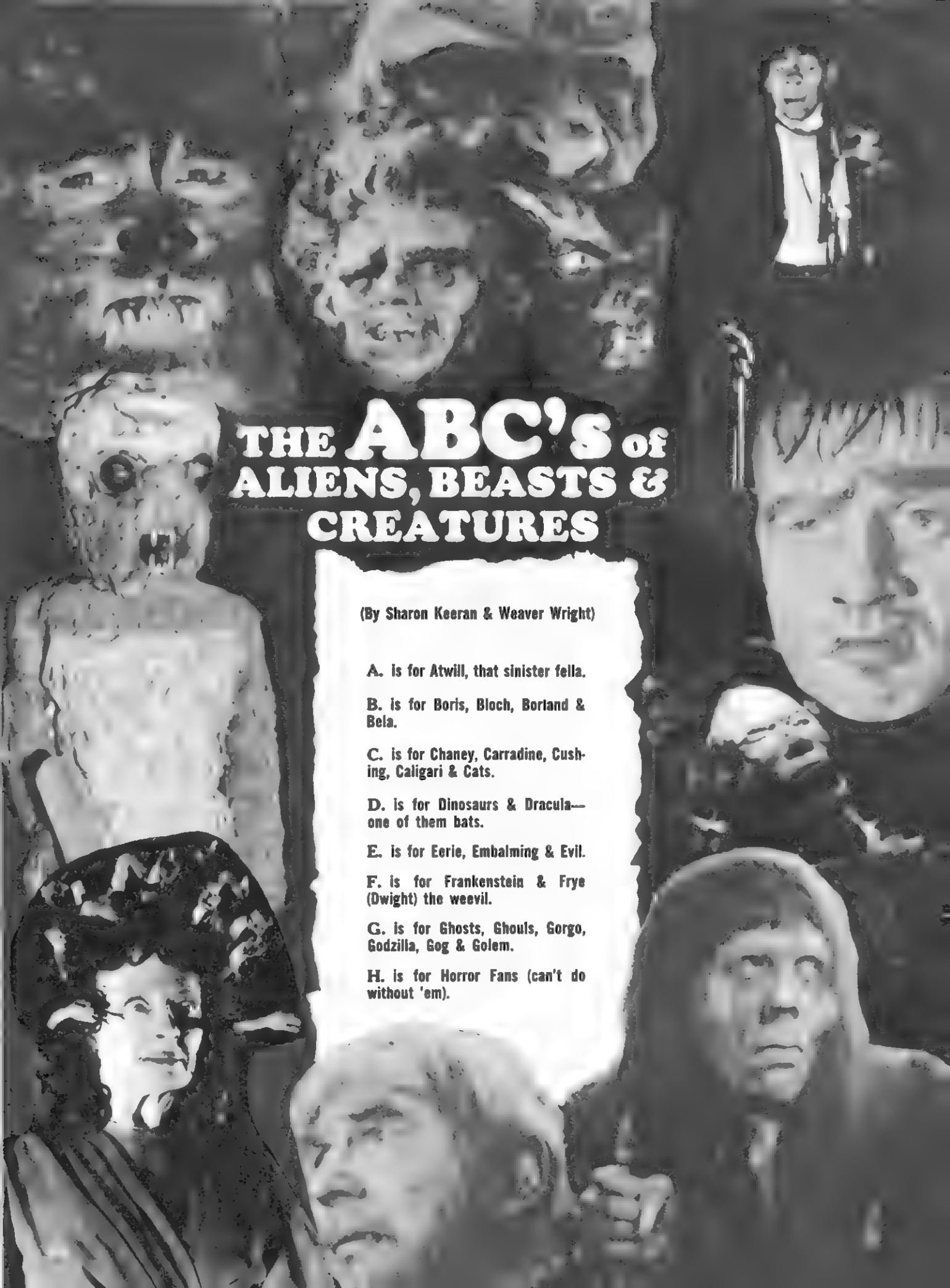


THE ABC'S of ALIENS, BEASTS & CREATURES

(By Sharon Keeran & Weaver Wright)

A. is for Atwill, that sinister fella.

B. is for Boris, Bloch, Borland & Bela.

C. is for Chaney, Carradine, Cushing, Caligari & Cats.

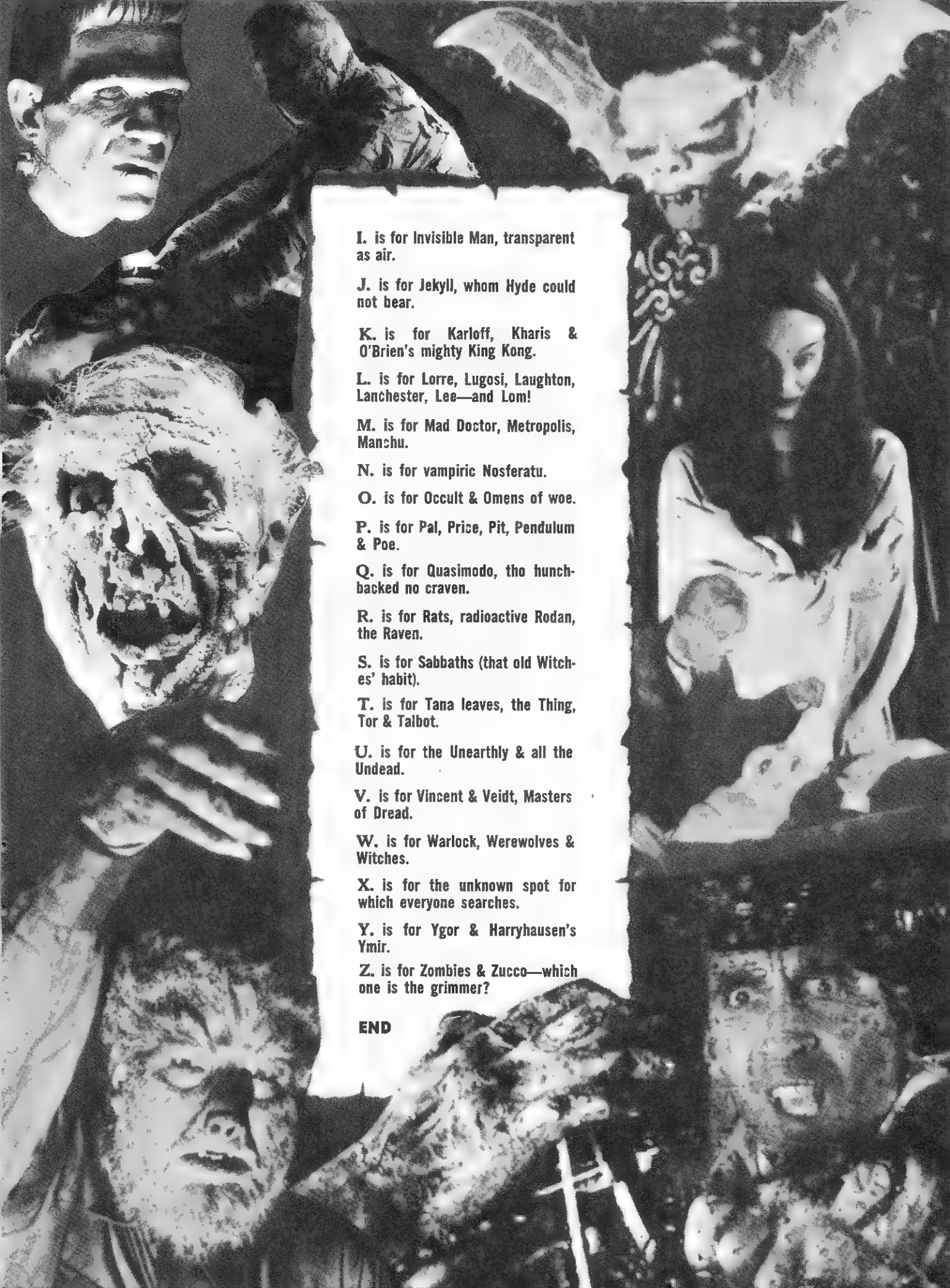
D. is for Dinosaurs & Dracula—one of them bats.

E. is for Eerie, Embalming & Evil.

F. is for Frankenstein & Frye (Dwight) the weevil.

G. is for Ghosts, Ghouls, Gorgo, Godzilla, Gog & Golem.

H. is for Horror Fans (can't do without 'em).



I. is for Invisible Man, transparent as air.

J. is for Jekyll, whom Hyde could not bear.

K. is for Karloff, Kharis & O'Brien's mighty King Kong.

L. is for Lorre, Lugosi, Laughton, Lanchester, Lee—and Lom!

M. is for Mad Doctor, Metropolis, Manchu.

N. is for vampiric Nosferatu.

O. is for Occult & Omens of woe.

P. is for Pal, Price, Pit, Pendulum & Poe.

Q. is for Quasimodo, tho hunchbacked no craven.

R. is for Rats, radioactive Rodan, the Raven.

S. is for Sabbaths (that old Witches' habit).

T. is for Tana leaves, the Thing, Tor & Talbot.

U. is for the Unearthly & all the Undead.

V. is for Vincent & Veidt, Masters of Dread.

W. is for Warlock, Werewolves & Witches.

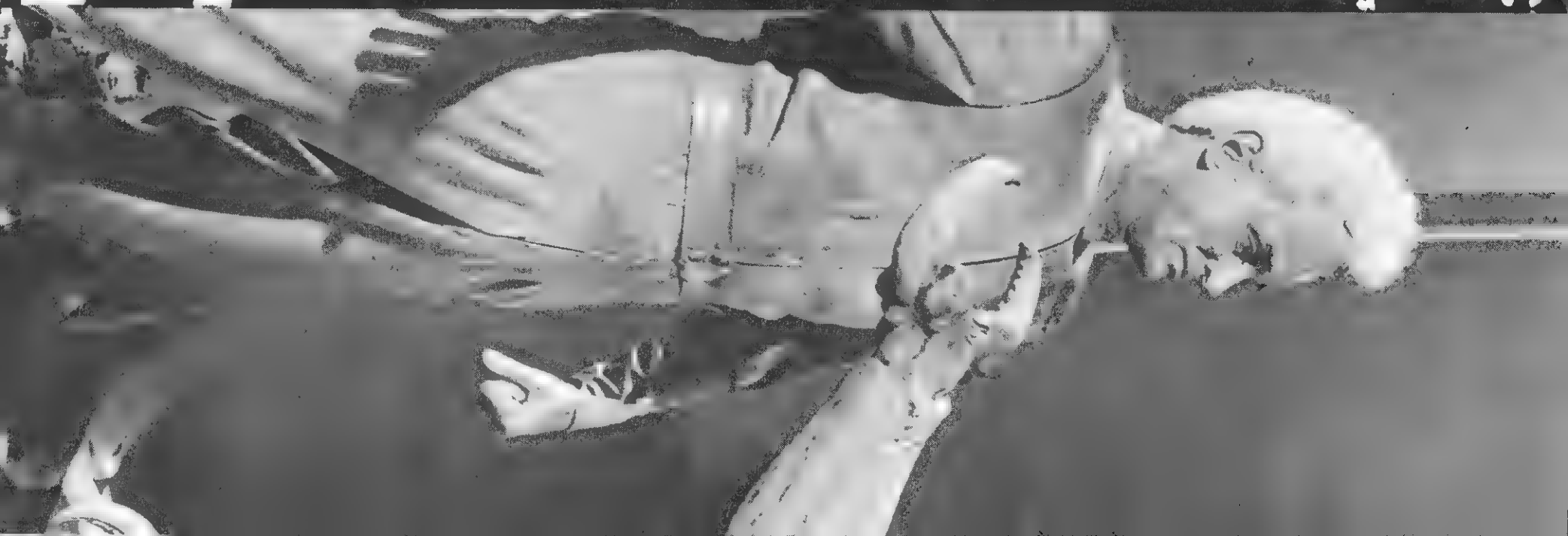
X. is for the unknown spot for which everyone searches.

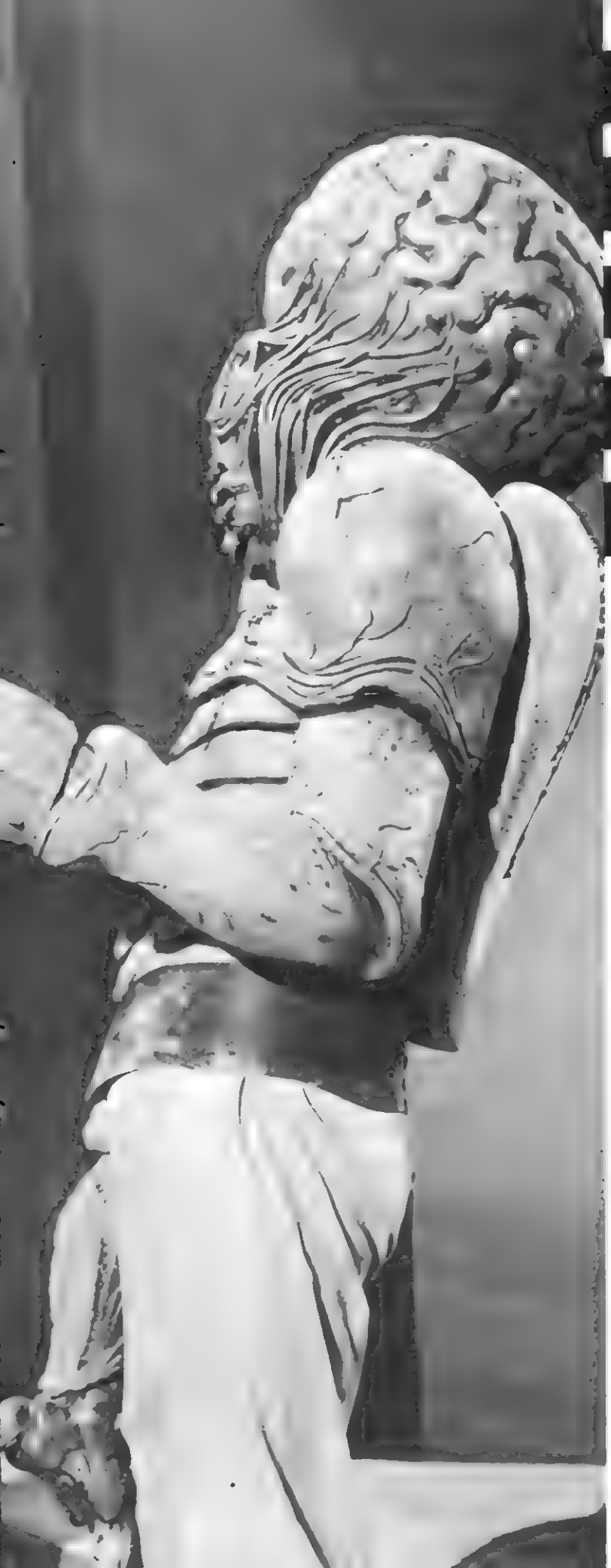
Y. is for Ygor & Harryhausen's Ymir.

Z. is for Zombies & Zucco—which one is the grimmer?

END

MONSTERAMA





half the drama of any space movie is the meeting up with the Other Life: the strange form of creature inhabiting another world. here are a few of them.

the metaluna mutant

We here on Sol Planet No. 3 (This Island Earth) have been unaware that for centuries 2 mighty planets—Metaluna and Zahgon—have been locked in death throes. A Metaluna man called Exeter, a high-domed mastermind of his superscientific planet, is anxious to bring an end to this endless, senseless, mindless war. He seeks the aid of Earthman Meacham, who is very hip with the nuclear know-how.

As the picture moves into space overdrive, we see—

Tractor rays! Disintegrator beams (in technicolor) . . .

Guided missile meteors . . .

A subterranean civilization of super machinery and architecture . . .

And last but not least—in fact, beast of all—the artifificially bred mutation that would scare the pants off The Creature from the Black Lagoon . . . if he wore any.

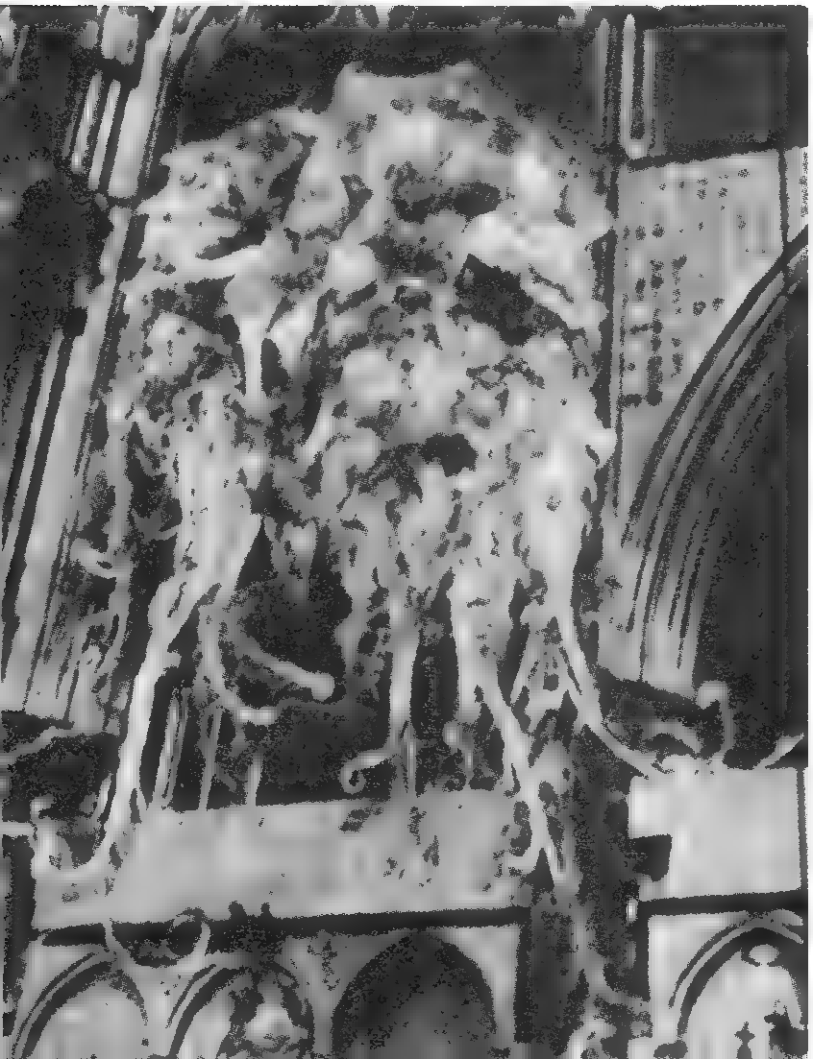
The monster of Metaluna has a head 4 times the size of a human being's. And eyes to match. They're big and round as saucers.

Its cranium completely skinless, the snakelike convolutions of its giant brain are nakedly exposed. Utterly earless, it has a score of veins on either side of its face, streaking up from its throat and covering its cheeks and temples like strands of seaweed.

Its arms, extending almost to the floor, end in a wicked pair of plier-like pincers.

The Giant Ymir from Venus wishes it was 20 Million Miles from Earth.

THE CREEPING UNKNOWN cornered in Westminster Abbey.



reptilian world

In KING DINOSAUR, the monsters encountered are of a more "familiar" sort. At least, space fans who have seen films of *inner* space such as JOURNEY TO THE CENTER OF THE EARTH and UNKNOWN WORLD will recognize the reptilian nature of the giant life of the new world, Nova. On Nova, the wild life—and it's mighty wild—comes kingsize . . . especially in the dinosaur kingdom. Gila monsters, iguanadons, baby alligators and salamanders who hadn't had a good day's work since ONE MILLION B.C. found themselves before the cameras again when the planet explorers landed on their prehistoric type world.

In WORLD WITHOUT END a rocket crew bound for another planet somehow took a detour through the 4th Dimension. On the other side of Time's Door they found themselves on a strange planet they couldn't recognize.

Mars? Venus? No, of all places on earth (or off it) it was—Earth! But a different Earth . . . Earth altered by the passage of much time . . . Earth of the future!

And on that future Earth horrible caricatures of men roamed wild; once men, now monsters; degenerate beast-men descended from the atomically altered remnants of mankind after the Last World War. Half-blind hunchbacks; misshapen monstrosities with misplaced eyes; Cylopean horrors.

Here we picture one of the frightful mutant animals of Planet 3 (our own) in the dark days that may lie ahead if heads are lost at the wrong time in the wrong places, and we find ourselves involved in World War III.

venomous venusian

20 MILLION MILES TO EARTH, from Venus, comes the egg of an unborn *ymir*. When first it hatches it is only 18" tall but the games of Earth's atmosphere cause an astonishing acceleration in its rate of growth so that soon it has reached enormous proportions. And on an ymir, enormous proportions are cause to push the Panic Button.

In appearance the ymir is evil incarnate:

Beady eyes, bullet headed.
Half animal, half anaconda.
Jowled and cock's-combed.

Hideous—fascinating—repellant. A creature of dinosaurian dimensions, rearing upright, roaring at the human beings who mean it harm. A Hollywood make-up man's masterpiece.

"You need a manicure, bud," says Hero to Horror from Venus.

One of the endless menaces of WORLD WITHOUT END.

The Thing from THE BEAST WITH 1,000,000 EYES menaces Earthmen with frightening 2 eyes!

another visitor from venus

A Venusian of an entirely different sort was imagined for IT CONQUERED THE WORLD. This tasty number resembled an overgrown cucumber that would never do the rhumba because it had no legs. Two horns sprouted from the top of its pointed head. Eyes glowed like flashlights in its deep-sunken eye-pits. Its teeth were like the tusks of baby elephants.

Super-intelligent, this lone vanguard of an invasion from Venus takes over the wills of a small group of people, including the community's nearby space satellite installation. It doesn't quite, as the title indicates, Conquer the World, but it does give the people it meets up with some uneasy moments.

Until Lee Van Cleef, electronics genius who futilely tried to befriend the Venusian, finally brings the creature's life to a fiery end when he blows out its eyes with a blowtorch.

first-class creature

THE CREEPING UNKNOWN was the best space picture, the best monster picture, the best sci-fi film and the best horror movie released in 1956. Ten years have passed since the Quatermass. Experiment that turned a crashed rocket's lone survivor into a national menace, and still its top-notch qualities are fresh in many minds.

A man who was once a decent human being, after a strange experience in space returns to Earth to gradually change into something at first half human, half vegetable; then, finally, totally unhuman—a great writhing mass of formless horror like a huge jellyfish out of the water, a fungus growth gone mad, an octopus-like monster that ingests and thrives on all flora and fauna that comes in its path. Plants or people, the ex-human welcomes them all on its menu. No gourmet, this gluttonous gelatinous glob that absorbs every living thing in its path!

Finally this horror that was born in space is trapped atop the scaffolding in London's Westminster Abbey. It takes all the concentrated electrical power of London to crisp the Creeping Unknown.

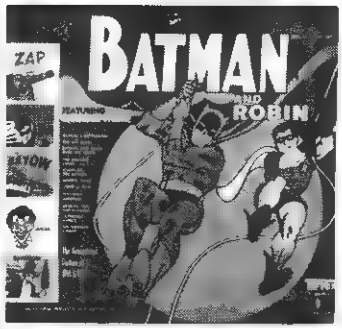
And so, like the Indians of old, another space monster bites the dust.

We wonder: does the dust ever bite back?

END

Rocketeers run for their Lives from Giant Reptile of Planet Nova. (From KING DINOSAUR.)

4 GREAT COMIC BOOK & SUPERHERO RECORDS



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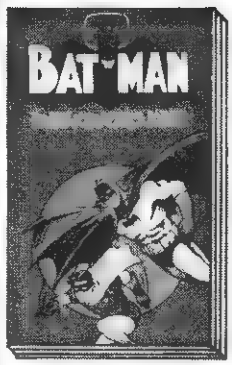
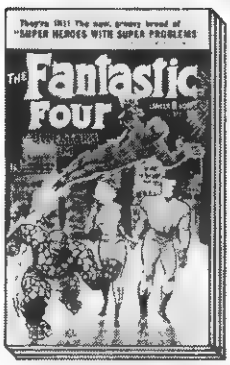


BATMAN

POW! Straight from Signet comes this COLLECTOR'S EDITION OF BATMAN featuring the greatest of the very first early adventures of AMERICA'S No. 1 TV Heroes BATMAN and THE BOY WONDER, ROBIN.



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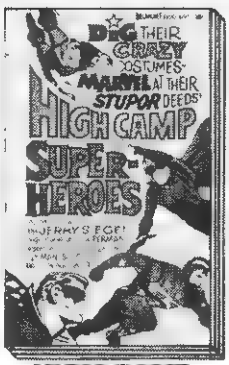

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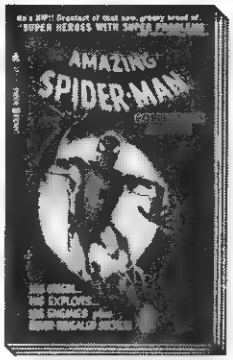

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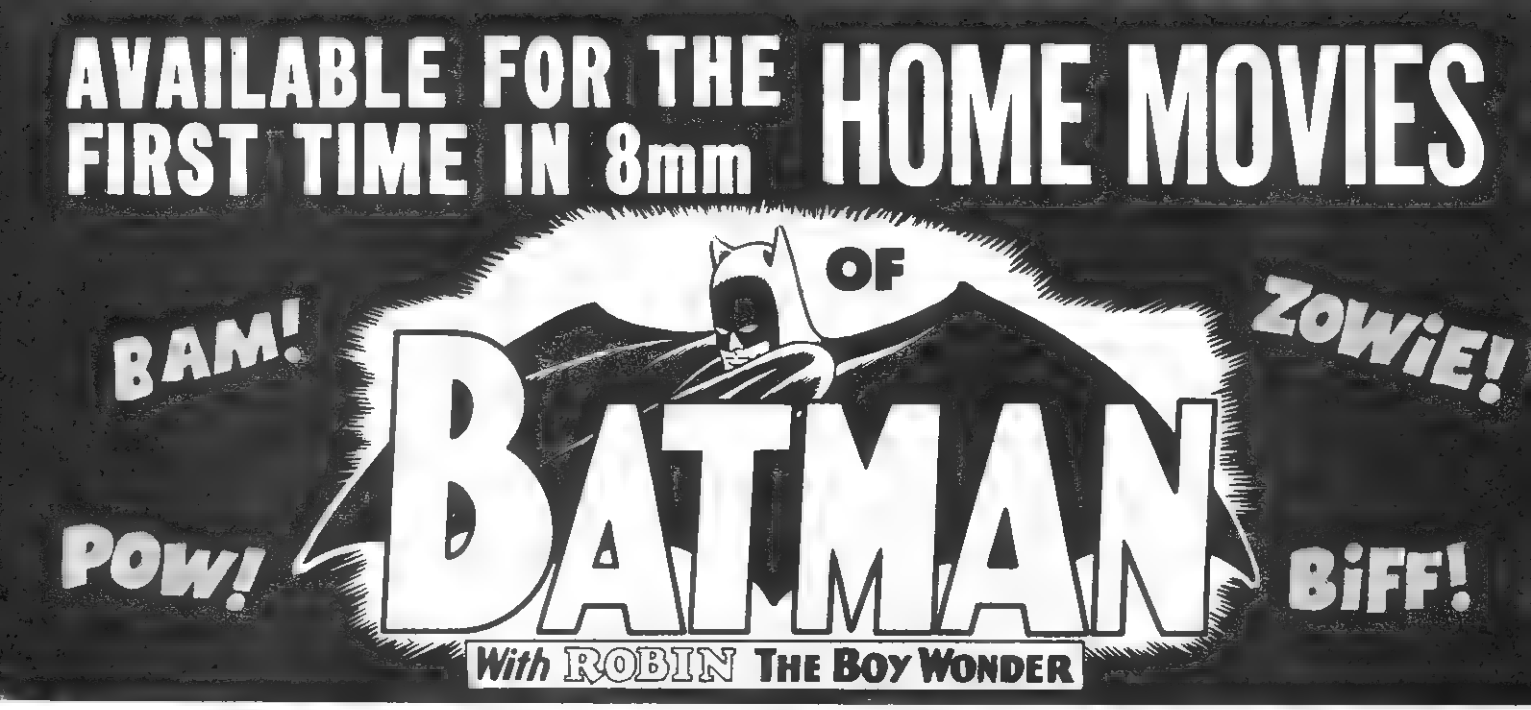

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CHAPTER 1—The Electrical Brain

The Batman (Lewis Wilson), and his young assistant, Robin, the Boy Wonder (Douglas Croft), hit on the trail of an enemy sabotage ring, when Bruce's girl friend, Linda (Shirley Patterson), asks the pair to help her free her uncle, Martin Warren (Gus Glassmire), from the clutches of the ring. The Batman learns that the ring plans to steal the city's radium supply from the city hospital, and hurries there to prevent the theft. A terrific fight ensues, and the attempted robbery is thwarted. However, during the battle, the Batman is forced to the roof, and staggered by the rain of blows poured on him, is finally sent reeling over the ledge into space!

CHAPTER 2—The Bat Cave

The Batman lands unhurt on a painter's scaffolding, and returning to the roof, captures one of the gangsters with Robin's aid. Back at the Batman's hideout, the Bat Cave, the gangster reveals that a Dr. Daka (J. Carrol Naish) directs the ring from the House of the Open Door. Disguised, the Batman and Robin visit the Open Door, and discover Linda a prisoner there. Hooking ropes over electric cables suspended between buildings, the Batman and Robin climb to the room where she is imprisoned and overcome a number of the mobsters. Then carrying the unconscious Linda, the Batman slowly makes his way back over the cables. One of the gangsters breaks a wire and touches the raw end against the cables. Sparks and flames engulf the pair. Suddenly the Batman loses his balance and he and Linda plunge into space!

CHAPTER 3—The Living Corpse

The Batman leaps from the car as it plunges over the cliff. At home, an assignment from Washington awaits him. He is to protect the new Lockwood airplane motor. Two of the Lockwood men are abducted by Daka and transformed into Zombies. Just before a test flight, the Batman secrets himself in the plane. No sooner is he hidden, than the new Zombies enter the plane dressed in pilots' clothes. Following Daka's radio directions, the Zombies take the plane into the air. Suddenly the doctor sees the Batman on his television screen and orders the Zombies to attack. Out of control, the plane attracts attention and suffers a direct hit, and crashes to earth!

CHAPTER 4—Poison Peril

The Zombies are killed in the crack-up, but the Batman miraculously escapes injury. Back in town, Colton, (Charles Middleton), an old friend of Linda's uncle, is searching for him. He has discovered a radium mine. Daka learns of Colton's mine and attempts to lure him to an old smelter, in order to force him to reveal the mine's location. The Batman learns of Daka's ruse, and takes Colton's place at the rendezvous. He and Robin attack the gangster and a battle royal follows. In the melee, an acid vat is tipped over, and a stream of acid hits an exposed high-tension wire. There is a blinding flash. Debris and timber fall, burying the Batman!

CHAPTER 5—Executioner Strikes

Robin raises the trap-door and pulls his pal to safety. Linda, now a Zombie, writes a note to the Batman asking him to meet her at an isolated building. Though suspecting a ruse, the Batman goes there. Daka's men overpower him and pack him into a crate. The crate is then tossed into a cave of ravenous alligators. It crashes down on the beasts sending them into frenzied attack!

CHAPTER 6—Doom of the Rising Sun

Robin comes to the Batman's rescue. He knocks out one of the gangsters and frees his fighting friend. The pair crash into Daka's inner sanctum, and after a terrific battle, overpower Daka and his men. The Batman orders the doctor to return Linda and her uncle from their Zombie state to normality. After doing this, Daka, makes a break for freedom, and is accidentally plunged into the alligator pit. As the police arrive to take the gang into custody, the Batman and Robin disappear—their work, for the present, is done!

Order one, all six, or as many Chapters as you want!

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RRORSVILLE... HEADLINES FROM

MONSTER AGAIN—British Defense Ministry experts have detected in a movie film taken at Loch Ness, Scotland, home of the fabled "Monster", an animate object nearly 100' long moving along in the water at a speed of about 10 miles an hour.

The experts did not come right out and say the object was the Loch Ness Monster but their report is likely to satisfy the Scottish Tourist industry.

VINCENT PRICE has returned to monsterdom. It's official; his "quitting horror films" was only temporary. Quite temporary.

Whether or not his GOLD BUG will be classed as "horror" is still a looming question but there's no doubt that GRAVESIDE STORY will be dripping with macabre content & atmosphere.

From all indications, GRAVESIDE STORY may someday be a classic, as Universal's BLACK CAT and THE RAVEN are today. A budget of $1,000,000 has been set for the AIPic, which goes before the cameras in January. Co-starring with Price will be none other than "The King", Boris Karloff. Bette Davis is also being urged to take a top role in the flick, and she's reportedly quite interested.

GRAVESIDE STORY is based on a fantastic tale by Richard Matheson, published as "Being". Originally they planned to call the horror-suspense-mystery IT. When producer James Elliot was asked why the title was changed, he gave the brilliant answer, "We think the new title sounds better." Ask a silly question, you get a silly answer. OF COURSE it sounds better!

They expect to spend 6 weeks filming the thriller in Toronto, Canada, where the Casa Loma, one of North America's famous old castles is located. It's quite a popular tourist attraction, so they say, and is being rented by the producer from the City of Toronto.

If you read last issue's "Headlines from Horrorsville", you're also aware of the fact that AIP wants to do THE GOLD BUG at the aforementioned spooky castle in Toronto. But the producers, at last report, were wondering if they should not shoot in the Fall as planned, because (if past Falls are any indication) it will probably get pretty cold. And the chilly weather they expect, will slow production and hike the production costs. So nobody knows, as I write this, what they're going to do. THE GOLD BUG may be shot this year, after all . . . or it'll be done next summer when it's nice 'n warm.

But GRAVESIDE STORY producer James Elliot apparently is not afraid of the cold. Even if it means spending a few extra days & dollars he's going to do it . . . and January can be pretty cold in Canada. Colder—much colder—than the Fall weather the GOLD BUG people are fearful of.

The producers are to be commended for their "show must go on" spirit—but, we hope, the weather won't be too rough on Boris Karloff (who celebrates his 79th birthday end of November). His resistance to nasty weather isn't what it used to be and we'd hate to see a recurrence of the problems Boris had when he made BLACK SABBATH in Italy.

Karloff recently remarked to a reporter that he enjoyed doing the film "except that it was brutally cold, and the hotel was a sort of marble palace. They don't warm-up with one match being struck, and it was there that I got quite ill."

B.K. related that he returned to England upon finishing the picture but that it had been completed "with a good deal of difficulty" on his part.

"I was desperately ill that summer," he continued; "I had a very narrow squeek, and it left my lungs, as you can hear, very short-winded. I had pneumonia."

So if His Majesty, The King of the Macabre

RRORSVILLE... HEADLINES FROM

HORRORSVILLE... HEADLINES F

By Bill Obbagy

Cinema, is listening—we urge you to please take good care of yourself in Toronto come January.

PETER CUSHING is portraying Dr. Frankenstein again in a new monster film just completed in England and titled FRANKENSTEIN CREATED WOMAN.

This one has the Baron transferring the soul of an ugly girl to the body of a convicted criminal and creating a beautiful woman bent on murder & destruction. Will mayhem never cease?

TERROR TID-BITS: Putnam Publishing has Carlos Clarens' "An Illustrated History of the Horror Film" scheduled for Nov. release . . . Original music from "Dracula Revisited" (presented by Muse Summer Theatre May 20-June 12) recorded by Clevetown Records and selling well in Cleveland area . . . One of Bela Lugosi's personal capes was recently purchased by cinema collector Clark Wilkinson.

* * *

AT THE RIPE YOUNG AGE of 74 and after more than half a century as an actor, Basil Rathbone remains at the height of his acting powers, but most astounding he still is as physically spry & active as he ever was.

Just as he has done thru the years, he scorned a stand-in for his exciting & strenuous fight scenes with 23-year-old Tommy Kirk in GHOST IN THE INVISIBLE BIKINI. Carefree as the younger Kirk, Rathbone took his falls & blows over & over again until the scene was just right—an old story for the veteran screen villain.

Rathbone, who portrays the villainous Reginald Ripper in the AIP film, always has taken pride in his physical condition & health. He was

an all-around athlete during his English school days, starring in football (soccer), cricket & track, in which latter sport he won 15 gold cups at distances ranging from 600 yds. to a mile.

From his early screen years thru to the present, he has kept in top physical shape thru fencing. He took up this arduous & demanding sport, which requires perfect condition & alertness, when his villainous roles called for exciting dueling sequences.

DINA MERRILL is listening to ALFRED HITCHCOCK'S offer to star her in a series as a femme undertaker who investigates whenever she thinks a death is suspicious.

LAST-MINUTE BULLETINS: Musical version of DRACULA a hit on the Cleveland stage; audience amazed by resemblance between play's star & the late Bela Lugosi . . . THE SPIRIT IS WILLING is new title for Bill Castle's Paramount pic, previously titled THE VISITOR . . . Boris Karloff booked for a guest shot on opening

Fall episode of "Wild Wild West". He plays a victim for a change in the James Bondish Venetian Affair with "Man from U.N.C.L.E." Robert Vaughan . . . Director Roman Polanski has given himself a biggish part in THE VAMPIRE KILLERS, now shooting in Europe for MGM . . . Carolyn Jones signed for a pair of "Batman" episodes . . . Lon Chaney a grandfather—for the 10th time!

END

HORRORSVILLE... HEADLINES F

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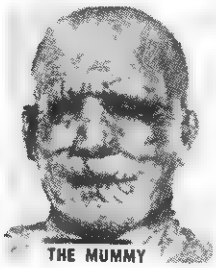

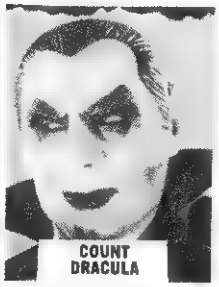

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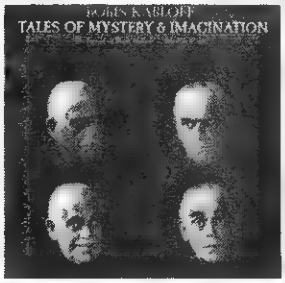

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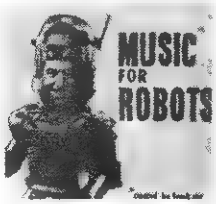

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And the mystery of THE MYSTERY OF THE BLACK CASTLE was not too mysterious for most of you, probably: all the same as THE BLACK CASTLE, when that Karloffilm played in France.

ANSWERS TO LAST ISSUE'S 4 PUZZLE PIX

Louis Hayward in SON OF DR. JEKYLL—known in Germany as THE SECOND FACE OF DR. JEKYLL.

In the grip of CALTIKI, THE IMMORTAL MONSTER—known in Germany as THE MYSTERIOUS HORROR.

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What do you imagine THE MONSTER FROM 1000 A.D. was before its title was changed for TV?

MAMMOTH INSECTS, before terrorvision, was—?

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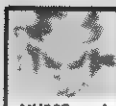
Your task: figure out which title belongs with which foto . . . and what the movie's name was before it got the teevee-jeebie treatment.

Answers in *FM* No. 43! **END**



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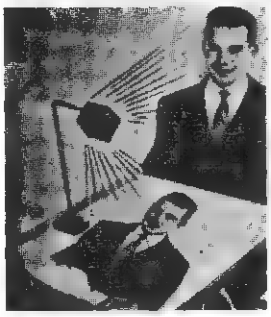

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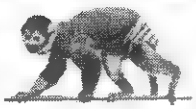

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preview of new monster comedy

turn
page

CARRY ON SCREAMING

Is it Kharis wearing a mask? Im-ho-tep in disguise? No, dis guy's name, according to the program, is Kubbatiti (Dennis Blake). Dennis, anyone? The Ancient Egyptians had a saying, "All's Pharaoh in love & war." This looks like war!

By Peter J. Jarman

BORIS KARLOFF, Bela Lugosi, Lon Chaney Jr. & Glenn Strange used to get involved with Abbott & Costello. You remember A&C MEET FRANKENSTEIN, MEET THE MUMMY, MEET THE MEAT MAN, etc.

The East Side Kids—later the Bowery Boys—got tangled up in Lugosi's cobwebs on more than one occasion.

Finally Universal gave Karloff's "Frankenstein" make-up to Fred Gwynne and came up with *The Munsters;* and *The Addams Family* also turned spine chills into rib tickles.

Easing the tension every now & then by making fun of the horrors may be good for the nervous system (your system *is* nervous, isn't it?) and even we monsters who prefer our nightmares "straight" must admit that imitation, however light-hearted, could be the sincerest form of flattery.

starring cary grunt?

Now, in Britain, the long expected has happened to a fantastically successful series of comedies, known as the "Carry Ons," which in the past have made hysterical fun of almost everything from the Armed Services & nurses to Cleopatra & cowboys. They've turned to (and into) *monsters* in a kookie pic called CARRY ON SCREAMING. Which is just what you are in-

vited to do, despite the fact it's all tongue in cheek—son of tooth in jugular.

The production has made no attempt to borrow Chris Lee or Boris Karloff for its excursion into the macabre, instead, with a fiendish sense of invention, some of England's favorite comedians who inhabit the film have worked on a "grue-it-yourself" basis and, one could say, assembled their own Monster kits!

No kitting. They've been so successful in their ghoulish endeavors that the British censors have given the film a certificate which says youngsters under 16 must be accompanied by adults. Readers of *FAMOUS MONSTERS* excepted, of course?

And an "Old Dark House"—they're all included. Plus haunting Fenella Fielding (whom you may recall in Wm. House's remake of THE OLD DARK CASTLE): she follows in the footsteps of Carroll Borland, Vampira, Yvonne De Carlo & "Dracula's Daughter" as the kind of vamp any body would scream for.

shock props

Monsters . . .
Bubbling cauldrons . . .
Seething vats . . .
Rats, bats & mice . . .
Creeking doors . . .
Bloodcurdling shrieks . . .
Clutching hands . . .

"Dang that hangnail!"

The Monster Demands A Mate! Who will be the Bride of Odbodd? Not Detective Constable Slobotham (Peter Butterworth), here disguised as a woman.

Odbodd Jr. kidnaps Emily Bung (Joan Sims). "And I never thought I'd catch that kid napping," said Jr.

The shuddery plot begins in an eerie wood in a bleak stretch of English countryside.

Dark clouds scud across the moon.

The wind moans.

An owl hoots.

A hound howls.

Then comes the first scream of the movie—from the pretty throat of Doris Mann (Angela Douglas) who's been necking (no, she's not a vampire!) with her boyfriend (Jim Dale).

Doris has been disturbed, not by Albert's icy fingers but by a *thing* in the undergrowth.

Bold Albert goes out to investigate but while he's lost in the darkness the Creature (known as Odbodd and played by Tom Clegg) pounces on the terrified maiden and carries her off in true Wolf Man style. In the struggle, Odbodd loses one inhuman finger, the discovery of which startles poor Albert who reports the singular matter to the police.

mansion of the unmansionable

A not-too-bright Detective Sergeant, Sidney Bung (Harry H. Corbett), and his even less efficient assistant (Peter Butterworth), follow the trail of the Monster finger and in no time at all they find themselves in a forbidding looking mansion known as the Bide-a-Wee Rest Home. The occupants are:

Dr. Watt (Kenneth Williams)

His "ravishing" sister, Valeria (Miss Fielding)

Sockett, the butler (Bernard Bresslaw)

And old Odbodd.

The house contains a chaotic profusion of scientific paraphernalia with some vats & cauldrons thrown in for bad measure. Obviously Dr. Watt & his whatnot friends have been watching every version of FRANKENSTEIN & DRACULA—they're so "with it!"

Terrified by the dreadful things they see, the Law & Albert flee. For example, in the dank cellar is Doris, who would be beside herself except for the fact that she is in the process of being petrified as the subject of an evil experiment by Dr. Watt. (Just call him old Stone Heart.)

son of odbodd

When a former attendant at the House of Horror (Chas. Hawtrey) offers to supply information on the nasty activities of Dr. Watt, he is eliminated on the spot by Odbodd.

Meanwhile, in the police lab, another doctor, Fettle by name (Jon Pertwee), is examining *that* finger. By some mysterious means he causes it to grow into a full-size duplicate of Odbodd.

Frankenstein-like, Fettle is destroyed by Odbodd Jr. (Billy Cornelius). Moral: Fettle mettled with *things* Man was meant to leave alone.

Now here's a monster willing to shoulder a responsibility. Oh, excuse us, that's a *girl* over his shoulder.

"The only way to fry!" exclaims Dr. Watt (Kenneth Williams) as he helps the Mummy keep plot boiling.

For a man who doesn't drink, Dr. Watt sure managed to get plastered!

In the picture this monster (Odbodd) loses a finger. Here he's regrowing it. You have to hand it to him!

Valeria (daughter of Melaria?) tells Odbodd a bad time story. In background, her brother, Dr. Watt, listens in by transistor radio.

Sgt. Bang, hung up in Hyde-like form, lends an ear to vampish Valeria as she helps him to plot a rob job.

Odbodd Jr., grown from a finger of the original Odbodd, is now ready to take on any odd job.

Family Poor Trait? How many poor traits can you discover in this ghoulish group foto? (Our vote for the most frightening: the man on the left!)

ghoulishness galore

In the meantime, Doris—now fully "preserved"—is delivered to a high class fashion store as a window dummy (daughter of HOUSE OF WAX), while policeman Bung plucks up the courage to return to the House of Evil . . . where he falls into the deadly embrace of Valeria.

Valeria turns Bung into a cross between Mr. Hyde and Larry Talbot at full moon! Her evil potion changes the law-enforcing officer into a crook as well as a hideous beast and, under her spell, Bung lopes out into the nite, breaks into the department store and steals the living dummy, Doris, for some dark plan of Valeria.

Back at the Old Dark House yet another girl (Sally Douglas) is being petrified—and by this time so is the audience!

The mad happenings result in the policeman, when "normal," trying to track down his own crimes, which he can't remember. Soon Bung, Albert & Doris are all prisoners in the House of Horrors where snakes, a living Mummy & a variety of other terrors roam at will.

Unlike serious horror movies, one just doesn't believe a frame of this film. But don't say you were framed if you go see it—it's a scream for ghouls in a festive mood—and die laffing. **END**

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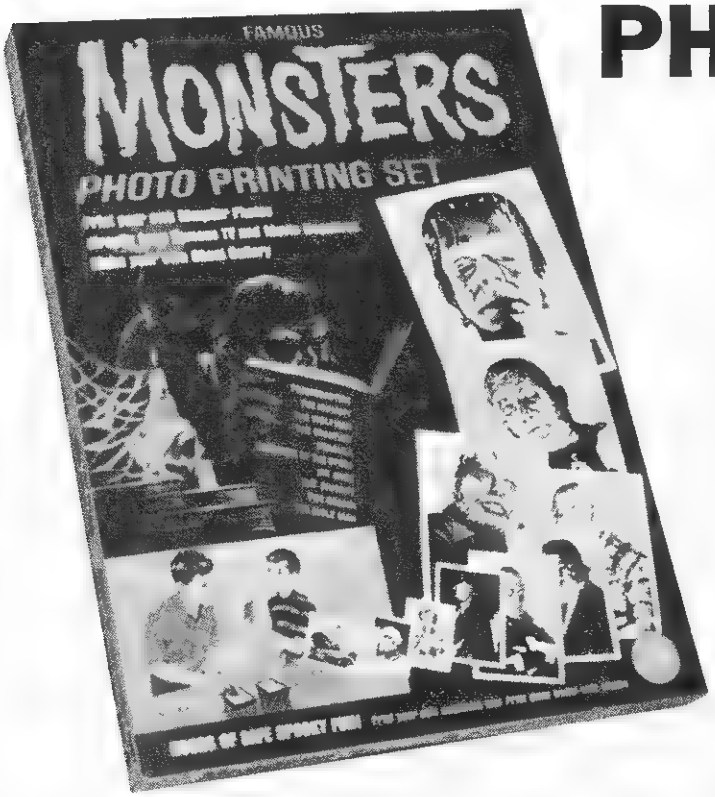

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"HOLLYWOOD'S GHOST MAKE-UP MAN!"

THE MEN BEHIND THE MONSTERS

HOLLYWOOD'S *GHOST* MAKE-UP MAN is very much alive!

We're talking about the versatile JOHN CHAMBERS, who earned his title of "Ghost" for the many make-ups he's created for *other* make-up men and department heads of the major film & television studios in Hollywood.

Universal, MGM, Columbia, Paramount; these are a few of the studios which have employed the spooky services of "Mr. Ghost."

Chambers originally built artificial parts of the human body for the United States Army and Veteran's Administration, which, he claims, was his "basic training" for the work he now does. (That's ONE way to get into the make-up profession!)

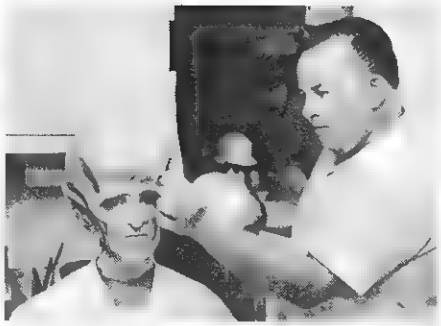
After his stint with the army, John Chambers made the hopeful trip to Hollywood "to be discovered" and NBC television studios was his first employer.

While at NBC, Chambers worked his way to the head of the NBC make-up department, then went on to other major projects with the motion picture industry.

His creations include the Martians in the Three Stooges' film IN ORBIT, likenesses for THE HUMAN DUPLICATORS, and *Thriller* and *Outer Limits* make-ups of fantasy and horror.

In "The Sixth Finger" episode of *Outer Limits* John created a series of transformations for actor David McCallum. According to Chambers, each phase of the transformation was modelled in clay over life masks of the actor. Actual modelling time was approximately 24 hours per head phase.

Edges of appliance blended, castor oil base coat is now smoothed on appliance mask.



Highlights & shadows are applied to the appliance by Hollywood "Ghost" artist CHAMBERS. Note use of small texturing sponge.

When the modelling had been completed, individual molds were made for each phase. (Incidentally, John Chambers makes all of his own molds.)

When the molds are ready, a special foam rubber formula (a secret mix which Chambers originated) is poured into the molds and cured in an oven for 24 hours. The result is a flesh-like material which will *give* with each expression of the actor's face, allowing complete facial freedom.

But now the real work begins! Such an intricate foam "appliance" takes nearly 3 hours to apply to the actor's face.

First, the appliance is set in place. Then the loose edges are fastened down with spirit gum (a type of theatrical adhesive). The edges are blended carefully with a solvent, and raw latex rubber is applied to cover the edges completed (this is done around the neck area, mouth,

Grease paint is carefully applied for emphasis of highlights as John hums a little Chambers music to keep tedious work from becoming humdrum.

TERS

by Verne Langdon

Final touch is applied to *Outer Limits* head by JOHN CHAMBERS. Model Denny Smith is a little tired after nearly 3 hours of being given the big head!

The *Outer Limits'* "brain" of the future as re-created for FAMOUS MONSTERS by Hollywood's great JOHN CHAMBERS!

eyes & nose). For the *Outer Limits* episode, actor McCallum had to report to make-up every morning at 4:30! This was necessary in order to be ready for the shooting of his scenes as the creature.

Chambers uses a special castor oil base make-up to cover the foam rubber appliances, then regular grease paint for highlights. Of course constant retouching is necessary during the shooting session as heat builds up from the lighting, closeness of the appliance, etc. The blended edges often "lift" from the perspiration of an actor and the entire procedure may have to be repeated *if* repairs are not possible.

If the schedule demands, an actor may have to wear appliance make-up for a full day; the make-up man must be with the actor at all times for repairs.

As was the case with David McCallum, the actor had to undergo the gruelling make-up for 6 entire days! A real superman —despite the physical torture they couldn't make him say "uncle!"

However, Chambers explains that not all appliance make-ups are as intricate as the McCallum job. Sometimes he creates nose tips, eye tabs (Oriental eye lids), pouches under the eyes, chin pieces, or pointed ears. However, the same basic principles are used in the creation of these smaller appliances. And, likewise, the special castor oil base make-up is used for covering.

John Chambers is a member in good standing of the Society of Make-up Artists (S.M.A.), which is a testimony of his skills. The S.M.A. is a select group of Hollywood's top make-up men who, like Chambers, have earned the great privilege of belonging to the organization.

"Somato Prosthetist" is the title given Chambers while he was in service for the U.S. Army but Hollywood's finest make-up men call him TALENTED! There is no question that John Chambers is one of the GREAT men behind the monsters! END

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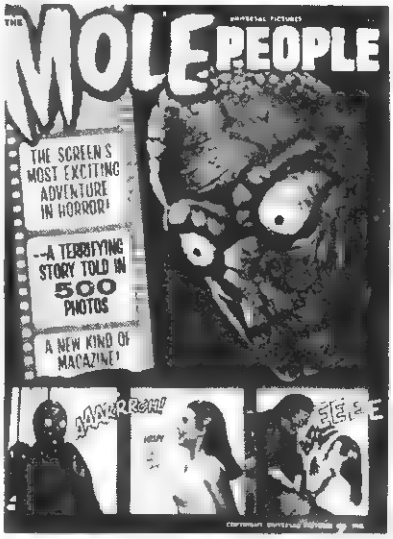

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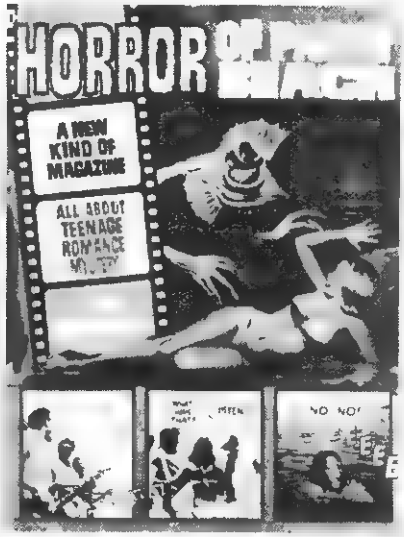

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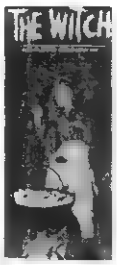

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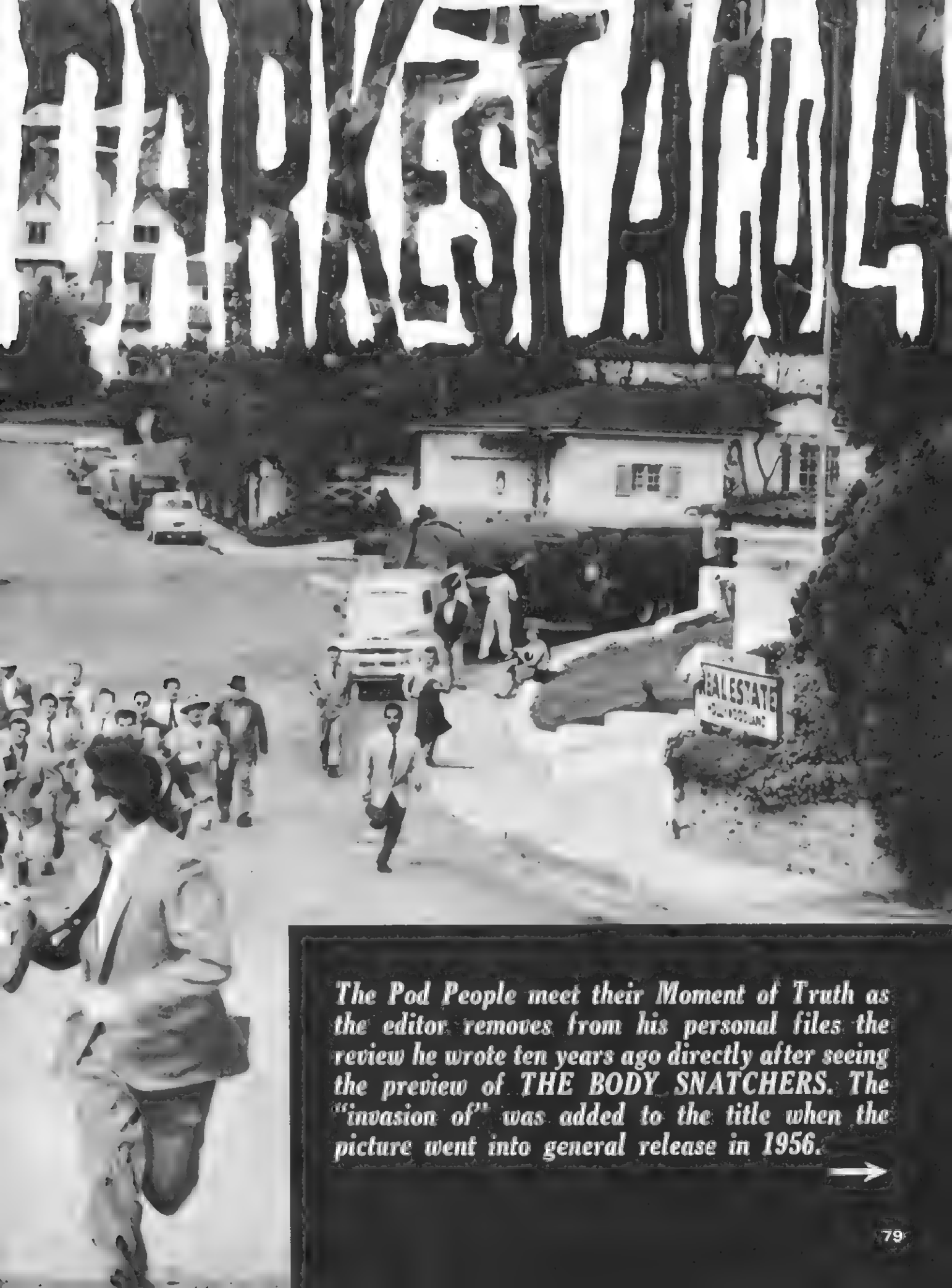
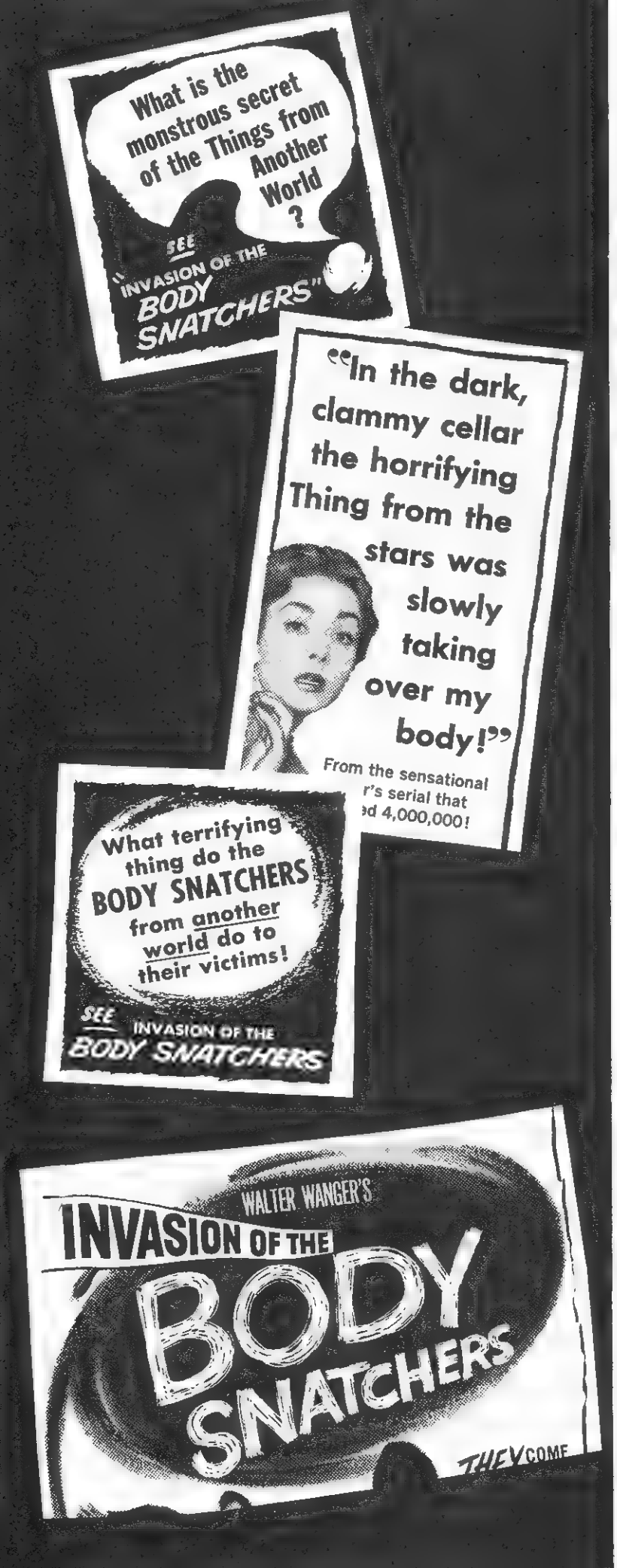
INSIDE

DARKESTHOUR



The Pod People meet their Moment of Truth as the editor removes from his personal files the review he wrote ten years ago directly after seeing the preview of THE BODY SNATCHERS. The "invasion of" was added to the title when the picture went into general release in 1956.



if a body meet a body

Some years ago those 2 old cronies of the macabre, Karloff & Lugosi, co-starred in a horror classic, Robert Louis Stevenson's "The Body Snatchers". This story was first featured as a serial in *Collier's*; pocketbook publication by Dell soon followed; and motion picture production was rushed.

I caught the sneak preview of THE BODY SNATCHERS at a Southern California theater notorious for its sophisticated, cynical preview crowd, drawn largely from collegians at the nearby University of California. They laughed, alright; and afterward perplexed producer Walter Wanger asked me in the lobby, "Why did they laugh?" I'm happy to say, though, the audience wasn't snickering at the weird element but merely the overdone *love*, and a lot of the latter was easily lopped out before general release.

now hear this

99% of the way the film faithfully sticks to the plot of the book. This is such a remarkable accomplishment that I think it it is worth emphasizing or you might gloss over it. Did you hear me, reader? *They filmed the book!* They didn't buy a great story like "Who Goes There?" and destroy it, and then change the name so there was scant point in purchasing the title in the first place; they didn't take a book like "The Conquest Of Space" and debase it; praise the producer, they filmed what they bought!

What Walter Wanger bought wasn't the newest plot in the world—neither is "The Puppet Masters", which John Payne has told me he'd like to film—but there was a vitality in the telling that translates tellingly to the screen.

People in a small community in California start going to their doctor and hesitantly but insistently confessing to him a

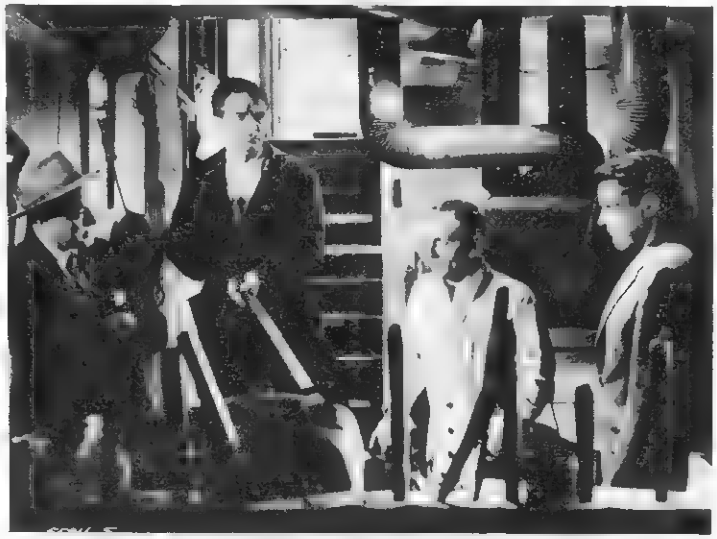
1 Kevin McCarthy & Dana Wynter first come face to face with the "Blank" Phenomenon as King Donovan gazes down in wonder at a double of himself forming on his own billiard table.

2 Kevin McCarthy jumps from his car to investigate one of the super-pods from out of space, gingerly prodding the weird vegetable growth which contains a half-human figure

3 The horror in the hothouse. Pitchfork in hand, backed by his wife (blonde Carolyn Jones) and best friends, King Donovan warily approaches an off-scene burgeoning seed pod.

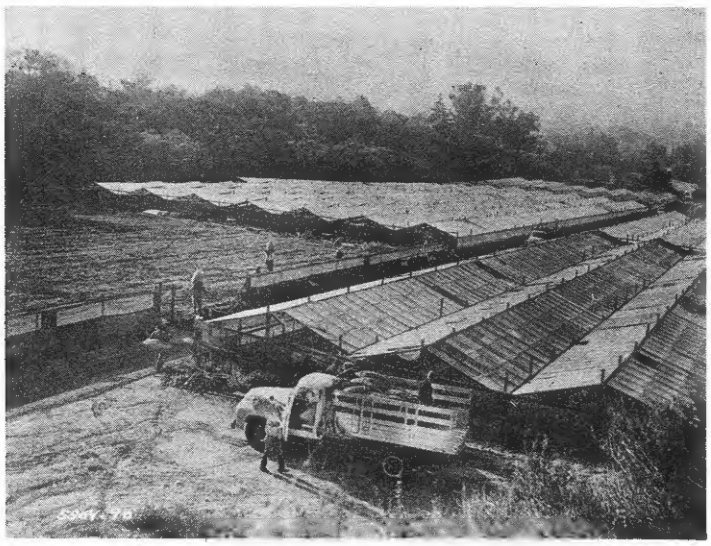
4 Ghastly revelation. Lying, as tho in a crypt in the basement, is the wax-like figure of a woman. Kevin looks closer and sees that its half-formed features are becoming—Dana!

5 "But she was there! I swear!" insists Kevin from the background. But the rays from the man's searchlight reveal no sign of a female form. Has Kevin's mind snapped? Or—?

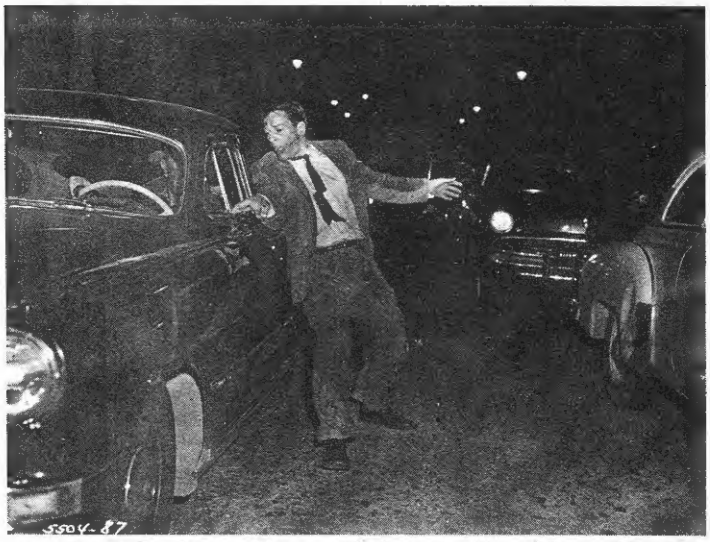


6 Man with shotgun is of opinion no "blanks" can stand up against his bullets but sadder & wiser King Donovan & Kevin McCarthy are by no means so sure of the weapon's efficacy.

7 Pursued by the Pod People, Dana & Kevin flee for their lives thru the streets of Santa Mira as the mindless mob, intent only on destruction of their victims, hotly pursue.



8 No longer human, the zombies now help in the ultimate enslavement of their still human neighbors by transporting the overpowering seed pods to trucks—then to nearby towns!



9 The hair-raising climax: oblivious to the risk to his own life, Kevin rushes blindly into heavy traffic, crying like a madman, trying to warn the world of its danger—in vain!

strange concern: they're certain their uncle isn't their uncle any more, a little boy refuses to accept his Mother as Mom. Yet a week later the strange symptom passes and relatives are acceptable again for what they've always been.

fact or fantasy?

Is some subtle monstrous inner change going on among the townspeople or is there some mass hysteria at work here? The doctor discusses the problem with a psychiatrist friend and with his girlfriend.

Part way thru the picture it appears pretty certain that there's something supernatural to it but the audience is cleverly played with so that convictions are challenged, explanations suddenly seem doubtful.

But long before the hair-raising climax is reached there's no doubt at all about our being invaded by—don't laugh (you won't when you see it pictured)—*seed pods from space!* Sentient polymorphs, replacing human beings one by one until the entire citizenry has become "things" from the void!

I don't take these things seriously but the ending scared my female companion to pieces. It builds up a gripping emotional effect. Author Finney pulled a real fine rabbit out of the hat—or seed out of the pod—in the conclusion of his book, but the shock value of the movie's ending will glue you to your seat. Horror film fans should be pleased with this picture and pleased that "normal" people may be expected to get a kick out of it too.

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